1995

A Comparison of Preference Responses of White and African-American Students to Musical Versus Musical/Visual Stimuli and Their Relationship to Same- And Other Group Attitudes.

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A COMPARISON OF PREFERENCE RESPONSES OF WHITE AND AFRICAN-AMERICAN STUDENTS TO MUSICAL VERSUS MUSICAL/VISUAL STIMULI AND THEIR RELATIONSHIP TO SAME- AND OTHER-GROUP ATTITUDES

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
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August 1995

ACKNOWLEDGMENTS

This research effort would have been little more than idle speculation without the invaluable assistance of the students of Golden Meadow Junior High School, Golden Meadow Middle School, Lowery Middle School, Maitland Elementary School, Oaklawn Junior High School, Port Allen Middle School, Sherwood Middle School and University High School, along with their generous and helpful teachers Claire Waistell, Ronald Washington, Philip Lanier, Denise Roper, Sheila Brooks, Courtney Murrow, Penny Hallman, Scott Norton and Patty Speaks.

No student could hope for a doctoral committee more sincerely interested and helpful than the one with which I was fortunate enough to work. My endless thanks to James Byo, Jane Cassidy, Joyce Jackson and Frank Wickes. With such a supportive and knowledgeable group of individuals behind me, it would have been difficult not to succeed.

It would be impossible to give enough credit to Cornelia Yarbrough who, through untiring effort, succeeded in shaping not only my present written endeavor but myself as well. I will spend the rest of my professional career trying to repay my debt to her.

And, finally, it has always and sometimes only been through the support of my parents that I have been able to even aspire to each of my goals. Their unfailing love and support far overshadows any achievement I could ever hope to attain.

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ABSTRACT

It was the purpose of this study to examine the role of same- and other-group identification in musical preference decision-making and the relationship between preference decisions and attitude-oriented responses to hypothetical social encounters with same- and other-group members. Subjects were African-American (n = 189) and white (n = 280) sixth, seventh and eighth grade music students. To measure musical preference, each subject responded along a 9-point Likert scale to 10 instrumental music excerpts, five performed by African-American jazz artists and five performed by white jazz artists. The examples were presented according to one of three conditions: 1) music only, 2) music accompanied by a photograph of the performer or 3) music accompanied by a photograph of a different performer. Using material adapted from McCrary (1992), attitude responses were also collected using a 9-point Likert scale by which subjects expressed either agreement or disagreement with 16 hypothetical situations in which they interacted with a member of their own or another ethnic group.

Preference results indicated that white subjects preferred examples by white performers regardless of the presentation condition. African-American students preferred examples by white performers when presented with the music alone, but preferred examples believed to be by African-American performers under the two musical/visual conditions. Attitude results demonstrated a preference for same-group encounters by both groups of subjects. However, none of the mean scores indicated a negative response toward the other ethnic group. No statistical relationship was found between preference and attitude scores.

CHAPTER 1

Introduction and Review of Literature

Introduction

As members of a world culture in which artistic expression, specifically musical expression, has played a vital role from earliest recorded history, each of our interactions with music can be seen to involve some sort of musical preference decision. The compositional process, the performance process and the listening process each requires the evaluation of sensory information in light of our past experience and all the various factors that have shaped that experience. Identification of internal and external qualities of music that evoke positive responses from a listener--especially when this listener is our student--would not merely allow insight into our listener's likes and dislikes but, more than that, would provide a glimpse into the possible sources of musical meaning and value as well as the greatest opportunity to offer that listener--that student--the most rewarding of musical encounters.

Ethnicity and the Theoretical Model of Music Preference

In an effort to organize many of the findings of past research and point out possible directions for future inquiry, Albert LeBlanc developed a theory of musical preference based on the premise that a person's musical preference decisions result from the interaction of numerous influences, musical and otherwise. LeBlanc (1982) summarized his theory, "Music preference decisions are based upon the interaction of input information and the characteristics of the listener, with input information consisting of the musical stimulus and the listener's cultural environment" (p. 29). The theory is presented graphically in Figure 1.1. Recent trends in music

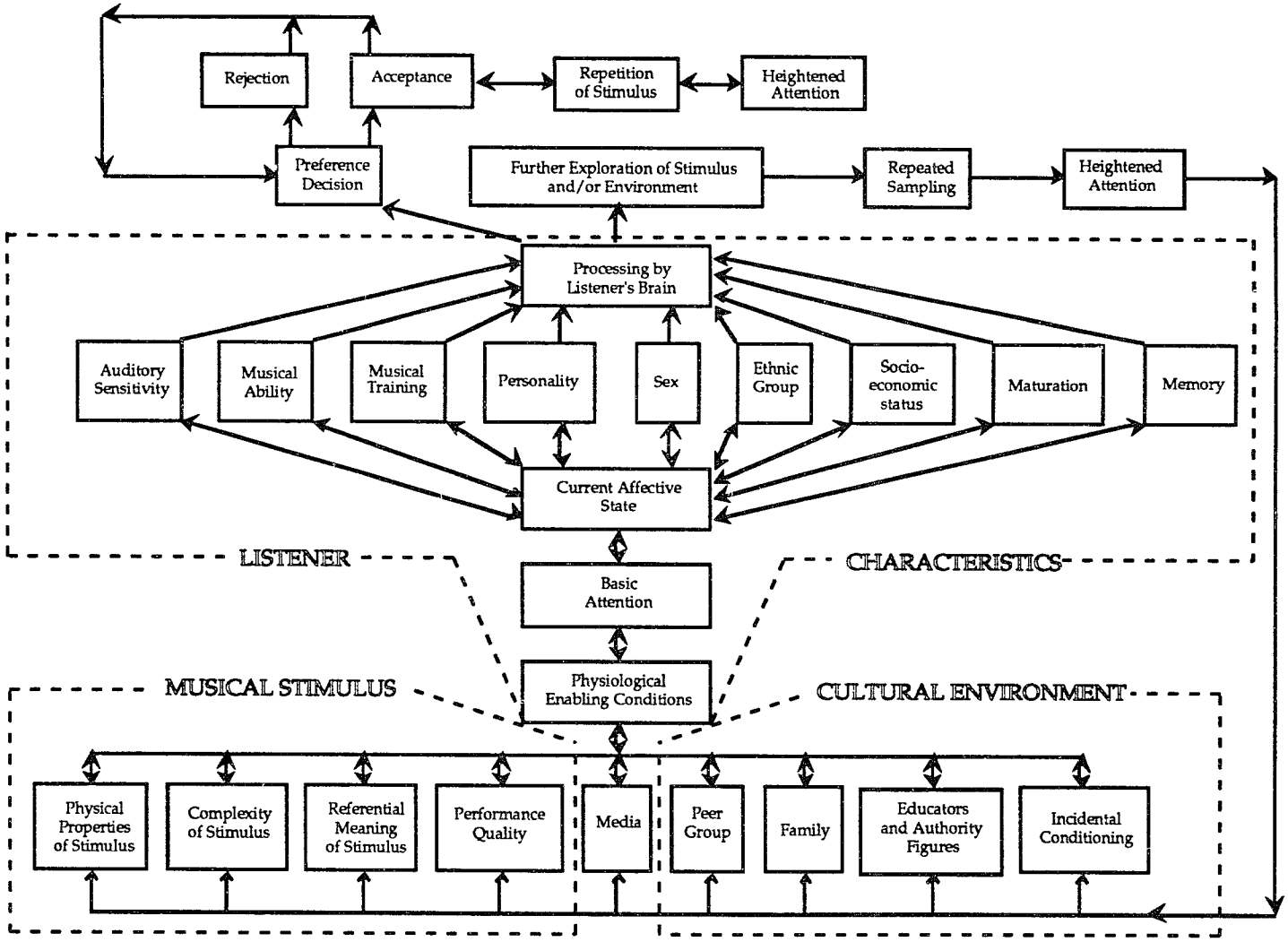

Figure 1.1. LeBlanc's theoretical model of sources of variation in music preference.

education research, teaching methodology and development of instructional material have focused on the growing diversity within each of these three areas--listener characteristics, musical stimulus and cultural environment.

LeBlanc included ethnic group among the listener characteristics that may affect musical preference. In fact, research findings in this area have consistently indicated differences in preference responses according to ethnic identity. However, the majority of these studies have noted apparently clear cultural associations of the stimuli, thus confounding the influence of the musical stimuli with the influence of the cultural environment. Factors such as vocal performance stylings, genre and familiarity have allowed listeners access to additional non-musical information regarding the ethnic identity of a given performer or the cultural associations of a particular style. This is particularly true in the case of the African-American ethnic group whose influence in the development of twentieth century American music has been highly significant if not paramount in its importance.

It is not clear whether differences in musical preference between white and African-American listeners (a distinction according to listener characteristics) is due more to the direct effect of qualities found within the music itself (musical stimulus) or to the indirect effect of the musical stimulus interpreted according to a preexistent set of values favoring own- or disfavoring other-group artifacts (a reflection of the listener's cultural environment). This dichotomy was described by Finnas (1989) who stated:

> . . . social influence may consist partly of <u>normative</u> components, which are accompanied by experiences of social expectations or outright social pressures towards certain behaviors, and partly of

> components of an informative kind, as when the behaviors or attitudes manifested by a source of influence are taken as objective information about the phenomenon in question and its value. (p. 30)

Boyle, Hosterman and Ramsey (1981) suggested that both sociocultural and structural factors are viewed by young people as important in influencing their musical preferences, although, according to the findings of these authors, structural reasons are generally viewed as more important than sociocultural. Conversely, Hedden (1981) has suggested that listeners might be "more attracted to music which they regard as their own" (p. 22). The relative importance of cultural associations of a stimulus were addressed by Minatoya and Sedlacek (1984) who stated, "White students tend to react more negatively to situations where the word Black was inserted than they did where race was unspecified" (p. 72). Knowledge of the role that the cultural associations of music and the ethnic identity of listeners plays in musical preference decisions may greatly assist the music educator as the nation's classrooms become increasingly diverse.

How dramatic are the changes in the educational landscape? It is projected that by the year 2020 the United States African-American population, the largest minority population in the nation, will grow from the 11.7 % shown by the 1980 census to as high as 15%. By that time it is estimated that African-American children will make up 20% of the school-aged population--one out of every five school children will be African-American (Jaynes & Williams, 1991). According to 1989 figures, in fourteen states and the District of Columbia African-Americans currently make up between 20.5% and 90.7% of the population (United States Department of Education, 1991a). In four states minority students will actually constitute

the majority of the 1995 graduating class (cited in Evangelauf, 1991). Specifically considering the arts, among 1982 African-American high school seniors, 43.1% indicated that they participated in school-affiliated artistic activities, up from 40.6% in 1972. This compares with only 34% of white 1982 seniors (United States Department of Education, 1991b). Though Morrison (1994) reported more conservative figures, findings indicated that African-American representation among students enrolled in school music offerings was slightly higher than African-American representation in the overall student population.

It was the purpose of this study to examine, through the use of musical and musical/visual stimuli, the effect of cultural associations on the music preference responses of white and African-American junior high school students and the relationship of these responses with expressed opinions toward same- and other-group social encounters. Specifically, the following questions were addressed:

1. Does the knowledge of a performer's ethnicity affect the music preference decisions of same- and other-group listeners?

2. When controlling for apparent culturally associative cues, do white and African-American listeners demonstrate similar preference patterns?

3. Is there a relationship between musical preference for examples by same- or other-group performers and preference for same- or other-group social encounters?

LeBlanc has stated that the music preference decision represents an interaction of listener characteristics, musical stimuli and cultural environment. It has always been the responsibility of the music educator to provide positive encounters with musical stimuli of artistic merit and

historical importance. It is now also the responsibility of the music educator to provide positive encounters with musical stimuli of cultural significance. Past research has found that musical evaluations, in the form of preference decisions, differ along ethnic lines, raising the possibility that cultural environment manifests itself in the musical stimuli we select. An investigation of this possibility may provide important information and guidance in the selection of musical materials we may offer to today's multicultural student population.

Review of Literature

The literature addressing differences among and relationships between ethnic groups is practically limitless. However, to thoroughly investigate the role that ethnic identity may play in musical preference it was necessary to isolate two particular areas of study. The first area I labeled *attitude* and included research that attempted to examine the opinions individuals hold towards themselves and others. The second area was best labeled *preference* and included research that examined the choices individuals make and the relative favor or disfavor in which they hold any of a number of objects or forms.

The line between attitude and preference research is tenuous. Unfortunately, the frequent use of both terms throughout the studies reviewed here does not represent any sort of widespread conformity of definition or intent. For the purposes of this study, attitude was defined as expressed opinions or overt behaviors in response to statements, questions or situations addressing or involving personal contact or involvement with members of one's own or another ethnic group. Preference was defined as expressed opinions or overt behaviors in response to

statements, questions or situations addressing or involving artifacts that may or may not carry particular social or cultural associations. Though these definitions were observed in the overall organization of the literature review, the terms of the individual researchers were used within the body of the text.

Ethnicity and Attitude

Unquestionably, the majority of studies addressing differences among ethnic groups have attempted to measure and/or modify attitudes and their behavioral manifestations (usually identified in such studies as preference) toward same- and other-group members. In an extensive review of such literature, Brand, Ruiz and Padilla (1974) observed that earlier studies indicated a preference for white stimuli (models, peers, friends) by both white and African-American subjects while more recent findings have shown a greater instance of same-group preferences.

Several explanations have been offered for this. Such findings may point to the influence of prevailing social conditions in the preference decision-making process, particularly since the more recent studies to which the authors refer appear in the wake of enforced desegregation and in the midst of the "black power" movement of the late 1960s and early 1970s. On the other hand, this may be due to the more stringently controlled experimental conditions found among the body of more current research.

Preference as an indicator of attitude. Among young subjects, dolls representing white and African-American children have been used widely as a measure of ethnic self-identification and attitude. This measure was first introduced in a ground-breaking study by Clark and Clark (1947). A

group of 253 African-American subjects ranging in age from 3 to 7 years were shown four dolls, two featuring brown skin, brown hair and brown eyes, and two featuring white skin, blond hair and blue eyes. Subjects were asked a series of questions to which they responded by choosing a doll. The questions were designed to investigate preference patterns (Which doll would you like to play with? Which doll is the nice doll? Which doll is the bad doll? Which doll has a nice color?), group identification (Which doll looks like a white child? Which doll looks like a colored child? Which doll looks like a Negro child?) and self-identification (Which doll looks like you?).

The Clarks found that while all subjects were clearly able to identify the ethnic group suggested by the dolls, only 66% correctly identified themselves. About two-thirds of the subjects identified the white doll as being "nice" or having a "nice color" and almost 60% of the subjects identified the black doll as being "bad."

Hraba and Grant (1970) replicated the Clark study in an integrated setting using 89 African-American and 71 white subjects ranging in age from 4 to 8 years. Though responses to the identification questions obtained in this replication were similar to those of the earlier study, responses to each of the preference questions were significantly different: white subjects significantly preferred the white dolls and African-American subjects significantly preferred the black dolls. However, an analysis of the subjects' self-reported best friends revealed no relationship between doll preference and friendship choices. Even subjects who invariably chose same-race dolls included other-group members among their friends. In a subsequent re-evaluation of the findings, Hraba (1972)

suggested that positive responses toward same-race dolls did not equate to a negative response to other-race dolls.

Continuing an examination of the effect of school setting, Datcher, Savage and Checkosky (1973) interviewed 240 kindergarten, third and fifth grade students from Chicago public schools. One third of the subjects attended white monoracial schools, one third attended African-American monoracial schools and one third attended multiracial schools. Again, a series of preference, identification and self-identification questions were presented to the subjects who were asked to respond by selecting one of four dolls. Like the findings of Hraba and Grant, subjects preferred same-race dolls although white subjects' responses demonstrated a greater preference for black dolls among subjects from multiracial schools. No significant differences were found between genders or among grade levels.

Similar findings concerning school environment were obtained by Friedman (1980) who interviewed 120 white kindergarten, first and third graders from both monoracial and multiracial schools. While subjects preferred white dolls over black dolls, subjects from multiracial schools selected black dolls significantly more often than subjects from monoracial schools. Again, gender was not found to be a significant factor, however, subjects' preferences for white dolls significantly decreased at the third grade level.

A 1970 study by Crooks investigated whether 4- and 5-year-old subjects who had attended a year of preschool enrichment emphasizing racial understanding would respond differently to the doll task than subjects who had not attended such a program. Though response patterns were similar between the two groups, the African-American subjects in the

experimental group more frequently preferred the black dolls and more often chose the black doll to represent themselves.

Harris and Braun (1971) investigated the relationship between preference and self-esteem among 60 middle and lower class African-American 7- and 8-year-olds from suburban and inner city multiracial schools. It was found that selection of black dolls was significantly related to high self-esteem scores; subjects whose self-esteem scores were low tended to pick white dolls more frequently. No differences were found between genders or socioeconomic levels. The finding that low self-esteem is related to preference for white dolls contradicts the findings of Bagely and Verma (1978) who found that low self-esteem appeared to be linked to negative attitudes toward other-group members.

Though much of the research attempting to examine the attitudes of young children has relied on the "dolls test" developed by Clark and Clark, other researchers have disputed the meaning of these findings and questioned the validity of an operationalized definition of race as demonstrated through the use of inanimate likenesses (Gitter, Mostofsky & Satow, 1971). Katz and Zalk (1974) found that by varying the appearance of the dolls (using male and female dolls and keeping hair and eye color constant), response patterns differed from those described in previous studies. An analysis of the subjects' comments recorded during the testing sessions revealed that only 5% of the comments referred to racial cues. The researchers concluded, ". . . the discrepant findings of the present study are more likely due to procedural differences than to historical change or geographic variations" (p. 667).

It appears from this information that subjects were not viewing the difference in doll color as a racial cue, but that color difference was nonetheless affecting their preference decisions. Epstein, Krupat and Obudho (1976) investigated the possibility that differences in doll color might be interpreted by the children as an indication of relative cleanliness. Asking the same questions as those included in the traditional dolls test but using photographs instead of dolls, the researchers did, in fact, find discrepancies in ethnic group preference patterns. The photographs used in the study depicted African-American and white children who were clean and well-groomed along with the same children appearing dirty and poorly groomed. The findings indicated that while ethnicity still appeared to be the most important factor in identification responses, cleanliness appeared to be the most salient feature in preference decisions.

In summary, though early research using the dolls test found that both white and African-American subjects preferred white dolls, more recent studies have found significant same-group preference patterns. These preference patterns appear to be influenced, to some degree, by school setting and self-esteem with students attending multiracial schools more likely to select other-race dolls and students with high self-esteem more likely to select same-race dolls. However, some researchers have questioned the assumption that doll color is accurately interpreted by young students as an indicator of ethnic differentiation.

Interaction as an indicator of attitude. Recent research has focused on relationships of sociometric behavior--observed or reported interactions with same- and other-group members--and attitude. A series of studies by Asher and Singleton (Asher, Singleton, & Taylor, 1982; Singleton & Asher,

1977, 1979) investigated students' willingness to work with or play with other classmates. Three groups of subjects, approximately evenly distributed between white and African-American, were included in the study. The first group consisted of 84 students examined in the third, sixth and tenth grades. The second group, examined at the time of the second study, consisted of 96 subjects tested in the third and seventh grades. The third group, examined at the time of the final study, consisted of 191 third graders.

Findings indicated that same-group preferences increased significantly between the third and sixth grades, however, ethnic group biases at all levels were small compared to gender biases in the early grades. These results are reflected as well by an analysis of "best friend" responses. While 24% of white third graders identified African-American students as best friends, only 8% of white tenth graders responded in the same manner. Similarly, 37% of African-American third graders identified white students as best friends while among African-American tenth graders the proportion was only 4%. It was unclear whether the tendency towards same-group interaction was the result of the development of an actual preference for same-group interaction or was the result of decreased frequency of social contact.

Addressing the first of these two possibilities, Kaalberg (1973) found no clear developmental increase in same-group preference when analyzing the play- and work-mate selections of 66 white and African-American girls. Subjects--second, fourth and sixth grade students attending Catholic schools in Jackson, Mississippi--selected, from a group of twelve girls' pictures, four girls with whom they would like to participate in each of five

hypothetical situations. Subjects' preferences were also recorded when subjects actually encountered the girls in five similar real-life situations. Though some differences were found among grade levels and between groups and situations, no clear patterns were observed.

Using the standard Social Distance Scale and a General Intolerance Questionnaire, Katz, Johnson and Parker (1970) found a significant decrease with age in negative responses toward other-group members. However, the authors suggested that these results might reflect the increased effect of a "social desirability" factor--a tendency to choose what might be interpreted by a respondent as the most socially acceptable response. Sigelman, Miller and Whitworth's (1986) finding that white preschool and elementary children's evaluations of African-American models became more positive with age on a free-choice task but not on a forced-choice task seems to support this.

As a means of investigating the importance of contact frequency, a group of 120 white male fourth and fifth grade students were asked the degree to which they would like to bring any of ten other boys (5 white, 5 African-American) home to play (Ball & Cantor, 1974). It was found that as the frequency with which the subjects saw photographs of the boys increased, preference for other-group members increased. At the highest two frequency levels, responses toward the African-American boys were significantly more positive than those toward white boys. Similarly, Sachdeva (1973) found that students attending a previously integrated school demonstrated more positive attitudes towards other-group members than students attending a school that had been integrated concurrent with the study. Though not necessarily related, it has also been

found that minority students attending monoracial schools tend to demonstrate more positive reactions to same-group attributes (Baptiste, Baptiste & Miott, 1977).

Even in an integrated setting, however, the focus of students' attention appears to be on peers most like themselves. Using an innovative approach, Meisel and Blumberg (1990) allowed second, third, fourth and ninth grade subjects access to a computer which enabled them to monitor their peers' classroom performance. Data consisted of the number of audits each subject made on each class member. It was found that across all levels subjects tended to compare themselves with students of the same gender and ethnic group.

In general, though some indications exist that preference for same-group interaction increases with age, conclusive findings have yet to emerge. Though differences in interaction preference have been found between students in monoracial and multiracial school settings, children seem to be most willing to interact with other children with whom they are most familiar and other children who are most like themselves in terms of gender and ethnicity.

Use of ethnically specific instructional materials. Donahue (1969/1970) investigated the response of kindergarten students to books featuring either white or African-American main characters. Subjects were members of nine intact kindergarten classrooms, each of which were either predominantly white or predominantly African-American. Over the course of a week, half of the subjects were read four books featuring white characters while the other half were read versions of the same four books featuring African-American characters. At the end of the week, subjects

were asked to rank the books in order of preference. No significant differences in preference patterns were found between white and African-American subjects.

Using slightly older students and a more lengthy treatment period, Yawkey (1973) used a set of six multi-ethnic textbooks with 52 white 7- and 7 1/2-year-old subjects over a four-week instructional period; a control group of 52 subjects did not use the texts. As a pretest and posttest, subjects completed a 12-item survey addressing attitude toward minority group members. Indicating improvement of attitudes, a significant increase was found between the two scores of the experimental group while control group scores showed no significant change.

Similar results were obtained by Litcher and Johnson (1969) who investigated the responses of 68 white elementary school subjects. For four months an experimental group was taught using a multi-ethnic reader; a control group used a reader identical in every way except for pictures and character names. No other multi-ethnic materials were used in either class and neither instructor initiated any discussions on multi-ethnic topics. The pretest and posttest consisted of a battery of tests including the Clark dolls test, a picture test similar to the dolls test, a categories test in which subjects were asked to match various ethnic group models with personality traits, and a direct comparisons test in which subjects were asked to evaluate pairs of models representing different ethnic groups. Again, experimental group scores indicated a significant positive change in attitude toward other-group members.

Using a different medium and older students, Dimas (1970) divided African-American fourth and sixth grade students from three schools into

two groups. A treatment group viewed an instructional film featuring African-American models such as Jackie Robinson and Martin Luther King, Jr. while a second group viewed a similar film featuring comparable white models. Though no differences were found between the two groups' self-concept scores, the treatment group scored significantly higher on measures of group identification, parental identification and sense of power.

In a long-term study conducted in selected Pittsburgh public schools, Golin (1971) found isolated effects of use of African-American artistic materials. A group of 130 fifth grade students received three class periods per week in African-American art, music and dance. Additionally, the students attended after school programs, field trips and meetings with African-American artists and performers. These sessions continued throughout the fifth and sixth grades. Comparison with a control group revealed a significant improvement in personality scores among African-American males; no differences were observed for females.

In the area of music, Woodard (1978/1979) examined the use of African-American musical material and its effect on disadvantaged African-American students' achievement and attitude. A group of 91 general music students from two junior high schools in Louisiana were assigned to one of two groups. Both groups were presented units on melody, rhythm, harmony and form over the course of a six-week session. One group received instruction using traditional musical materials while an experimental group used African-American materials.

Data consisted of scores on a comprehensive pretest and four posttests, one following each instructional unit. Each test included an attitudinal

survey. Significant improvement was found among experimental group scores on the harmony and form posttests. A significant difference in attitude scores was found in favor of the experimental group on one of the posttests. Woodard noted that difference scores for both achievement and attitude increased across time in favor of the experimental group. An analysis of student comments revealed that experimental subjects consistently listed type of music as the most important factor in their positive attitude change.

The majority of studies examining the effect of culturally specific or multi-ethnic instructional materials on student achievement and student attitude have found positive results, although, in a few cases, the procedural and analytical methods employed to achieve these results must be taken into account. Though these findings appear supportive of the inclusion of such materials , the specific effects of their use were unclear. Much more extensive research must be conducted before any generalizations about or recommendations for curriculum development can be made.

Role-modeling. Few studies have directly solicited specific opinions regarding preference for own-group members in a role-model or professional capacity. Dubey (1970) surveyed 535 residents of an African-American community in Cleveland asking whether they would prefer to encounter a white or African-American agency director, social worker, nurse, doctor, store owner, druggist or minister. Over three quarters of the respondents indicated that it made no difference to them whether persons who filled those particular roles were white or African-American. There was only one slight deviation from this trend--38% of the respondents

indicated that they would very strongly prefer an African-American minister. It is possible that such a response reflected the more culturally significant or culturally specific role of a religious leader than that of the other professional occupations.

In a 1992 study, Walker and Hamann attempted to demonstrate the lack of and need for same-group role models for African-American students. Their study revealed that of 115 African-American high school students surveyed, fewer than half reported having an African-American role model among the faculty and staff of their particular school. In addition, though over 70% felt that there were enough African-American students in their schools, less than 25% felt that there were enough African-American teachers.

More revealing findings have come from more task-specific, behaviorally-oriented investigations. Stugart (1970/1971) presented information booklets to 105 African-American eleventh grade males attending a racially mixed high school. The booklets were designed to illustrate methods of seeking vocational information. The subjects were divided into five groups according to the type of booklet they received. Booklets featured either adult African-American models, peer African-American models, adult white models, peer white models or no models at all (a control group). Stugart found that all of the groups exposed to some type of model exhibited a significantly higher frequency of modeled vocation-seeking behaviors than the control group. The ethnicity or age of the models did not have a significant effect.

The most complete study in the area of ethnicity and role modeling within a musical context was done by Killian (1990) who found that

ethnicity of the model does seem to significantly affect responses of certain listeners. Using white, African-American and Hispanic seventh and eighth grade students, Killian presented the subjects with a list of the twenty-one well known popular music artists who participated in the recording of the song "We Are the World." She requested each subject to indicate their preference for each artist according to a 10-point rating scale. Following this, subjects were shown the video production of the song which featured solos by each of the twenty-one artists. Subjects were then asked to indicate which three solos they would have liked to perform themselves.

Killian found that while responses to the first task were similar across the three ethnic groups, African-American subjects chose solos by African-American artists significantly more often. Hispanic subjects, who had no same-group models from which to choose (no Hispanic performers were featured in the video), demonstrated mixed solo choices. Also, significant correlation was found between African-American and Hispanic subjects' solo choices and preference ratings; such correlation was not found for white subjects' responses.

Overall, though same-group representation within a set of models appears to be valued, it seems that the model's behavior is a more significant factor in subjects' determination of the model's value. Ethnicity appears to take on a more vital role when the set of models is comprised of particular, well-known individuals as opposed to anonymous and purely functional figures.

Generally, research that attempts to examine attitude toward same- and other-group members has been hindered by uncertainty as to the

operational definition of attitude. Though such measures as doll selection, photograph selection, attitude surveys, peer audits, reports of friends and observation of interaction allow examination of particular behaviors more or less important to the educational and developmental process, it is far from clear whether these various procedures measure aspects of an overall phenomenon we call attitude. Brand, et al. (1974) suggested that comparison of research findings resulting from unlike procedures should be approached with extreme caution.

Ethnicity and Preference

The second area of consequence to this study is the body of research specifically addressing preference and its relationship to ethnic identity. In many instances differences were found in preference responses along the lines of ethnicity. However, whether these responses represent a reaction to salient features of the various stimuli or a behavioral manifestation of same- or other-group attitude is a question only recently taken up by researchers.

Extra-musical influences on preference responses. Research on extra-musical factors influencing musical preference responses has been extensively reviewed by Wapnick (1976) and, more recently, Finnas (1989). Investigations into the possible effects of age on musical preference have found that when comparing preference responses of subjects ranging in age from first grade to adult, sixth, seventh and eighth grade subjects responded most negatively across all included performance styles (LeBlanc, Colman, McCrary, Sherrill & Malin, 1988; LeBlanc, Sims, Siivola & Obert, 1993). This may indicate that this age level represents a critical period in the formation of musical preference opinions. Subsequent preference

responses may be dependent upon students' musical interactions and experiences during these years.

Other research would seem to contradict these findings. May (1985) suggested that the early elementary years are a crucial period in the development of musical preference opinions. Schindler and Holbrook (1989) found that the peak age for the development of popular music preference appeared to center around 23-24 years. Neither of these studies may be incorrect; there may, in fact, be several critical periods of preference development. May only tested subjects in the first, second and third grades and his conclusions may well be accurate within that limited range. Schindler and Holbrook's findings may serve best as a refinement of those of LeBlanc who grouped all subjects above college level as adult.

Aside from such specific listener characteristics as age and ethnicity, several studies have examined the effect of external social forces on the responses of listeners. It would be incorrect to say that musical evaluations are made in isolation. Prior evaluative knowledge, peer influence and eminence of the artists, among other contributing agents, may play a significant role in shaping preference decisions (see LeBlanc's model in Fig. 1.1, p. 2).

Inglefield (1972) found significant differences between pretest and posttest preference scores of ninth grade subjects whose posttest responses were solicited in the presence of peer leaders. These peer leaders had made their own preferences known to the subjects between testing sessions. Subjects for this particular study, however, were selected according to their extreme scores on several personality measures.

Radocy (1975) investigated the willingness of individual undergraduate music majors to incorrectly agree with four confederates about the similarity of isolated tonal stimuli. Subjects were asked to verbally identify which of three tones matched a comparison tone in either pitch or loudness. Radocy found that for the more difficult task, assessment of loudness, the rate of conformity was nearly 50%. Even for the simple task, pitch matching, the average rate of conformity was 32%.

Radocy continued to investigate the importance of extra-musical influence in a 1976 study examining undergraduate music majors' responses to either a preference task or a performance task. For the preference task, subjects were asked to rate pairs of compositions representing the Baroque, Classical, Romantic and Twentieth Century style periods. Though all examples were products of relatively obscure composers, one member of each pair was identified as being written by a famous composer, the other by an obscure composer. For the performance task, subjects were asked to rate two recordings of a trumpet piece, a piano piece and an orchestra piece. Though both members of each pair were identical, one member of each pair was identified as professional while the other member of each pair was identified as amateur. Findings indicated that subjects generally tended to rate in the direction of the bias--portrayal of particular examples as being products of an eminent composer or performer--though more so for the performance task than the preference task.

Furman and Duke (1988) found that, among college undergraduates, preference responses of confederates for paired examples of popular music did not appear to affect the verbally stated preference opinions of either

music majors or nonmajors. On the other hand, confederates' preference responses to paired examples of orchestral music did seem to affect the responses of nonmajors--nonmajor subjects more often preferred examples known to be favored by the confederates than did nonmajor subjects who indicated preference opinions independently. These results may suggest that peer influence is more powerful in cases where a less familiar stimulus is presented.

It would seem from the findings of these studies that extra-musical influences may override listeners' actual interpretations of sensory input, particularly when the input is unfamiliar. It appears that subjects' evaluative processes, or at least their resultant reports, are directly affected both by conflicting information from outside groups or individuals and by the apparent activation of particular qualitative expectations.

Ethnically neutral stimuli. A small number of studies have examined the preference responses of different ethnic group members to stimuli not intended to create ethnic association in experimental conditions. Though few in number, the findings of these studies offer potentially important insights into the results of more ethnically specific investigations discussed later.

Studying the responses of white infants, Langlois, Ritter, Roggman and Vaughn (1991) measured time spent viewing pairs of slides depicting 16 adult African-American women. The slides included pictures of 8 unattractive faces and 8 attractive faces as determined by a large group of judges. It was found that the infants spent significantly more time looking at the attractive member of each pair. Similar findings were obtained when varying the gender and age of the models. These findings suggested

that, even though the stimuli might appear to be far from ethnically neutral, due to the absence of conflicting ethnically-specific stimuli, factors independent of group membership may have been operating on the behavioral responses of the infants.

Again using the relative attractiveness of African-American females as a variable Martin (1964) found that among his sample of 50 white and 50 African-American college-aged males a high positive correlation existed between the groups' rankings of 10 photos of African-American women. Additionally, both groups showed a moderate positive correlation with the responses of 15 judges who evaluated the photos according to the prominence of "Negroid" or "Caucasian" facial features--subjects tended to respond more positively to photos of females judged to possess fewer African-American features. As with the infants of the Langlois study, without a forced choice between ethnically specific stimuli, both white and African-American subjects demonstrated similar preference patterns.

In another study involving apparently ethnically neutral stimuli, Cox (1984) gathered preference ratings for twenty-four short art films from 187 African-American and 157 white fourth and fifth grade subjects in Baton Rouge. Only slight differences by ethnicity were observed in content ratings with African-American subjects preferring films featuring fantasy, action and children, and white subjects preferring films featuring animals and humor. Cox concluded, "Apparently, films are interesting to children because they are children, rather than boys or girls or Black or White" (p. 13).

Campbell, Griswold and Smith (1988) examined the preferences of 773 children in second through fifth grade for hardback or paperback books. In

a free-choice situation the subjects overwhelmingly preferred the paperback editions to hardback editions of the same titles; however, some differences according to ethnicity were found. Among the African-American subjects, who made up just over 36% of the sample, second graders significantly preferred hardback books and third graders showed no preference either way. Not until fourth grade did African-American subjects demonstrate preference behaviors in line with the majority of the sample. Interestingly, when subjects were asked the reasons for their selections no differences were found.

Some findings indicate that even ethnically neutral stimuli can evoke varied responses by members of different ethnic groups when interpretation of the stimuli is required. Brown and Schulze (1990) asked African-American and white undergraduates to watch two of Madonna's music videos (Papa Don't Preach and Open Your Heart) and write about the narrative and symbolic content they felt the videos were attempting to convey. Comparison of the responses from both ethnic groups indicated disagreement on even the most fundamental story elements. For example, African-American listeners tended to interpret the video for Papa Don't Preach as depicting a father-daughter relationship while white viewers tended to see it as depicting a romantic relationship. Such interpretive tasks necessarily rely on past experience which, in turn, is largely a function of each subject's culture and environment. Though the stimuli were identical for each subject, the background from which each subject drew their interpretation was far from uniform.

Ethnically specific stimuli. Menchise (1972) asked 50 white and 50 African-American eleventh and twelfth grade subjects to rank ten poems.

Five of the poems were written by white authors and five were written by African-American authors. The name of the writer as well as a photograph of the writer accompanied each poem. For purposes of comparison, a peer group was also asked to rank the poems but without the benefit of the writer's name and photograph. When the rankings of the test and peer groups were compared, African-American subjects who were provided with the writers' names and photographs ranked the poems by African-American writers significantly higher. Likewise, white subjects ranked the poems by white writers significantly higher. It would appear in this case that same-group identification was a stronger factor in preference selection than the characteristics of the stimuli themselves.

One of the earliest studies to consider ethnicity and musical preference was done by Schuessler (1948) who gathered verbal responses from 1,077 subjects of various genders, ages, socioeconomic backgrounds and degrees of musical training. The subjects listened to eight musical selections representing eight different musical styles (classical, light classical, modern classical, jazz, hillbilly, old song, old waltz, popular song) and evaluated them by verbally selecting one of five responses along a like-dislike scale. To examine effects of ethnicity, he extracted 58 African-American and 78 white females under the age of 20 from his total sample and compared their preference responses. No difference in preference was found. It is important to note, however, that none of the excerpts used in the study, including the jazz example, represented African-American musical stylings or featured African-American performers.

Other early studies of the relationship of musical preference and ethnic identity were conducted by Appleton (1970/1971) and Meadows (1970/1971).

The former surveyed 459 white and African-American undergraduates. The twenty selections used represented ten different musical styles, five identified by the author as white and five identified as African-American. Results indicated that African-American subjects preferred soul, jazz and black gospel styles while white subjects preferred rock and soul. Appleton suggested that these findings demonstrated a greater degree of ethnic-oriented preference for the African-American subjects. Meadows surveyed 982 junior high, senior high and college students from 19 different schools throughout the United States. Along with ethnicity, Meadows examined the effects of socioeconomic status, musical experience, geographic location and preferred category of music. Results indicated that each of these variables significantly affected musical preference.

A series of studies examining the responses of expert and naive listeners to two styles of traditional jazz (Jaynes, McCullers, MacNeil, & Vafaie, 1985) revealed somewhat similar findings. A predominantly African-American group of 25 New Orleans jazz musicians and a predominantly white group of 35 musicians participating in a midwestern jazz festival were asked to report their favorite jazz performers along with their favorite musical selections. The New Orleans musicians listed performers and selections representative of the Uptown style of jazz, a style largely associated with African-American performers. The midwestern musicians listed performers representative of the Dixieland style of jazz, a style identified with white performers. The musical selections listed by this group of subjects included items from both the Dixieland and classical repertoire. When selections from both styles were played for naive listeners (36 members of an undergraduate class and 32 members of a

sorority) the subjects significantly preferred the Dixieland examples when a strong preference was exhibited.

The findings of other studies cast some doubt on the usefulness of style categories as a means of examining musical preferences. Using examples taken from popular, classical and traditional repertoire, Baumann (1960) found that pre-delineated style categories did not necessarily correspond to subjects' preference patterns. Investigating this finding further, Britten (1991) found that categorization, even when generated by the subjects, had little effect on preference ratings for particular selections. Apparently, in certain situations, the faults or merits of a particular piece of music affect the preference decision more than the piece's stylistic associations. However, this may not be true when these stylistic associations carry ethnic connotations.

Specifically addressing LeBlanc's (1982) preference model, May (1985) examined relationships between music preference and ethnicity, gender and grade level, factors labeled by LeBlanc as "personal characteristics" (p. 35). First, second and third grade subjects gave preference ratings for 24 recorded examples representing an extensive variety of musical styles. Significant differences were observed between the responses of African-American and white subjects. May reported:

> Differences in the two racial groups' preferences were observed only among excerpts that featured elements clearly associated with a particular race . . . There were no differences in racial group preferences for musical excerpts without racially identifying elements. (p.19)

There is no further explanation of what might constitute racially identifying elements. Whether the subjects could identify these elements or, if so, whether this identification was a factor in their preference

responses remained undetermined. LeBlanc and Sherrill (1986) also reported observing white, Hispanic and African-American middle school subjects mocking musical examples representative of ethnic groups other than their own. Accuracy of such identification and its relationship to preference has been the focus of subsequent research.

McCrary has recently begun a series of studies specifically investigating the effects of listeners' ethnicity on preference response. Her initial study (1992) compared responses of white and African-American college and middle school subjects to recorded examples of white and African-American vocalists. Subjects were asked to indicate their preference for each example along with their perception of the artists' ethnicity. In addition, subjects completed an 18-item inventory measuring attitude towards same- and other-group social encounters.

Significant differences among subjects' identification scores indicated that both white and African-American subjects easily identified the ethnicity of the artists. While white listeners demonstrated virtually equal preference ratings, McCrary found that African-American subjects' responses to performances by African-American artists were significantly more positive and that a significant correlation between preference scores and identification scores was evident for college-level African-American subjects. For these subjects, stronger conviction that the artist was African-American correlated with higher preference ratings. Addressing attitude, all subjects preferred same-group social encounters, but for white subjects attitude scores significantly correlated with preference scores for musical examples by white artists.

The second study (McCrary, 1993) examined responses of African-American, Latino and white middle school subjects to African-American, Latino and white musical selections. The examples were selected on the basis of both musical style and ethnicity of the artist. Similar to the earlier findings, the minority subjects significantly preferred musical selections in the style associated with their ethnic background. Again, however, white subjects did not demonstrate any particular preference. McCrary noted that students' follow-up comments explaining their preference decisions most often referred to non-musical issues such as non-English lyrics (in the cases of the Latino examples) or "outdated" sound.

While both of these studies indicated preference differences along ethnic lines, it remains unclear to what subjects were responding. In the first study vocal examples were chosen that demonstrated a clear contrast between African-American and white performance styles. McCrary wrote:

> Selected music examples, performed by white vocalists, maximized performance traditions of the western European vocal music tradition and minimized the influence of African-American traditions. Selected music examples by black vocalists maximized performance traditions of the African-American vocal music tradition and minimized the influence of Western European traditions. (p. 5)

Similarly, the second study used musical examples in which the artists' ethnicity was clearly discernible. In light of this overt stylistic differentiation along cultural lines, differences among students' preference scores may be as much a result of same-group identification as response to purely musical stimuli.

Morrison (1993) attempted to investigate this by including both vocal and instrumental examples as part of preference and identification tasks similar to those used by McCrary. In this case, however, the subjects (289

white and African-American college undergraduates) completed one or the other of the two tasks, not both, in an attempt to minimize the racial focus of the preference task. The results generally agreed with earlier findings in that both white and African-American subjects could easily identify the ethnicity of the vocal performers. However, both groups significantly preferred the vocal performances by African-American artists. This differs from earlier findings that white subjects showed no strong preference toward performances by artists of a particular ethnic group.

For the instrumental examples it was found that, as a group, African-American subjects could identify the ethnicity of the featured artists but showed no strong preference for either group of performers, an apparent contradiction of May's findings. Conversely, in spite of no differences among their identification scores, white subjects significantly preferred the white artists' instrumental performances.

In general, then, notable musical preference differences have been found among listeners according to ethnic group membership. However, these differences were most often exhibited when apparent culturally identifying elements were present--most notably musical style, performance practice and performer.

Summary

Azibo (1991) has theorized that there is a natural bias for human beings to favor same-group members and that this bias takes on a conscious dimension in the demonstration of same-group preferences. He wrote:

> Own-race bias is defined as a natural trait of human organisms that is significantly based in the evolution of the original human being to be predisposed with a positive orientation towards organisms with which they share biogenetic commonality relative to organisms of lesser biogenetic commonality . . . Own-race preference is defined as a

> partiality or favorability towards organisms and/or artifacts that are associated with these organisms that share greater biogenetic commonality . . . own- race preference is a derivative of own-race bias . . . it is more cognitive than biogenetic. (p. 185)

Though the biogenetic basis for Azibo's concept of own-race bias is questionable in light of modern sociological research, numerous studies have investigated own-group and other-group preference--that is, observable demonstrations in the form of verbal or written responses or overt behaviors that indicate a more favorable response to same- or other-group members or artifacts associated with same- or other-group culture. The findings have been mixed; however, most recent research has found preferences for same-group members among both white and African-American children. Though this response pattern has been demonstrated by students attending both monoracial and multiracial schools, same-group preferences appear stronger among the former.

Azibo's claim that own-group bias--and, in turn, own-group preference--is a natural phenomenon contradicts some findings indicating that same-group preference behaviors become more pronounced with age. Contrary to Azibo, some researchers (Hagborg, 1989; Singleton & Asher, 1979) have hypothesized that same-group preferences may not be due to ethnic group membership, per se, but may instead be due to minority group membership in general.

To demonstrate a preference for same-group members and/or artifacts, one must, of course, successfully identify the group membership of a given person or artifact, an ability generally established by age 5 (Brand, et al., 1974). In fact, studies in which stimuli did not appear to carry group-membership associations yielded few differences in preference responses

according to ethnic group. On the other hand, when ethnically specific stimuli were used, dramatic differences were often found.

Though relatively few in number, studies that have specifically addressed ethnicity and musical preference have consistently found differences in preference responses according to ethnic identity. Several of these studies have suggested that the observed differences have occurred only in response to ethnically-specific differences in musical styles or performance practices. To confirm this, later studies have selected stimuli that maximize the contrast between ethnic styles. Though this procedure has yielded strong results it raises the question of whether subjects' responses are indicative of a true preference for particular musical stimuli or, rather, a manifestation of positive own-group ethnic identity. Finally, findings from a recent study that attempted to minimize overt ethnic musical cues suggest same-group ethnic identification does not necessarily equate with a particular preference response pattern.

It was the purpose of this study to examine the role of same- and other-group identification in musical preference decision-making and the relationship between preference decisions and attitude-oriented responses to hypothetical social encounters with same- and other-group members. Toward this end, three main questions were addressed. First, does the knowledge of a performer's ethnicity affect the music preference decisions of same- and other-group listeners? Prior research has suggested that knowledge of the particular cultural associations of a given stimulus significantly affects a subject's response toward it with more positive responses directed toward stimuli bearing same-group associations and more negative responses directed toward stimuli bearing other-group

associations. Additionally, it has been suggested that such response patterns are particularly strong among minority group members.

Second, when controlling for apparent culturally associative cues, do white and African-American listeners demonstrate similar preference patterns? A limited amount of quantitative evidence is available that supports differences among musical preference patterns according to ethnicity when same-group cultural associations are absent. However, it remains unclear exactly what elements may be considered culturally associative.

Third, is there a relationship between musical preference for examples by same- and other-group performers and preference for same- or other-group social encounters? If same- and other-group cultural associations based on performers' ethnicity play a significant role in musical preference decisions then it might be said that such decisions possess a significant attitudinal component. Therefore, it would be expected that a relationship would be found between these preference decisions and a more direct attitude measure.

CHAPTER 2

Method

Subjects

Six hundred and eleven sixth, seventh and eighth grade students drawn from six different South Louisiana public middle and junior high schools participated in the study. Since one of the purposes of this study was to examine the relationship between musical preference and preference for same- and other-group social encounters, it was decided that data for 116 subjects who either did not respond or did not respond appropriately to both tasks would not be included in the analysis. Additionally, students who did not identify themselves as white or African-American were removed from the subject pool. This included 22 students who identified themselves as Native American, 3 students who identified themselves as Latino, 2 students who identified themselves as Asian, 8 students who identified themselves as "other" and 1 student who did not respond to the question. The final subject pool (N = 469) included 189 students who identified themselves as African-American and 280 students who identified themselves as white.

Of the six schools selected for participation in the study, two of the schools had a predominantly white student population, two had a predominantly African-American student population and two had an ethnically mixed population. Previous research has not established a consistent, specific numerical distribution for ethnic predominance within a school's population. Baptiste, et al. (1977) identified schools in which one ethnic group comprises 95% of the student population as monoracial and schools in which no ethnic group comprises more than 20% of the student

population as multiracial. Friedman (1980) defined multiracial schools as having a non-white population of larger than 55%. For the purposes of this study, a particular ethnic group was considered predominant if it comprised more than three quarters of the school population. A school was considered multiracial if neither white nor African-American students comprised more than two thirds or less than one third of the school population.

To control for possible effects of participation in musical instruction only students enrolled in music classes were included in the sample. Information on current school music participation and prior school music experience--vocal, instrumental or non-performance instruction--was gathered from responses subjects provided as a preliminary part of the preference task.

Attitude Survey

One purpose of this study was to compare attitude responses of white and African-American subjects across groups and to examine the relationship of these responses to musical preference responses. To gather attitude responses, the assessment tool was sought that included certain characteristics: (a) since other-group attitudes could not merely be considered to be the inverse of same-group attitudes, the tool included items that required responses to both same-group and other-group models or artifacts; (b) it represented a task that was content-independent of the music preference task; (c) it yielded data similar in form to the music preference task; (d) it was understandable to and usable by junior high school students.

For these reasons, it was decided that an adaptation of the social encounter measurement developed by McCrary (1992) would be most appropriate for use in this study. McCrary's survey consisted of eighteen items describing hypothetical, non-musical social encounters with white and African-American friends, acquaintances and adults. The setting for each encounter was in or around a shopping mall, a social setting that McCrary determined to be familiar to most junior high school students. McCrary, along with a panel of experts, judged the items to reflect an appropriate reading and social level for the target age group. Along with the eighteen items related to ethnic group attitude, six items were interspersed that examined attitude toward members of various age groups. These items were added by McCrary at the suggestion of pilot subjects who felt that the survey's emphasis on ethnic group differences was too strong.

The particular adaptation of the survey used in this study was entitled the Social Situation Inventory. Two of McCrary's original items referring to ethnically mixed romantic relationships were omitted from the inventory. Additionally, four items originally requiring a choice between models representing each ethnic group were reworded to require a reaction to a model representing only one ethnic group. The final version consisted of twenty-two items: four items suggesting positive interaction with same-group members, four items suggesting a negative interaction with same-group members, four items suggesting a positive interaction with other-group members, four items suggesting a negative interaction with other-group members and six age-related items.

Subjects were provided with the following directions:

> For each of the following situations tell us what you would do. With an X, mark the space anywhere between AGREE and DISAGREE that best shows your opinion--if you can't decide or if you have no strong feeling either way, mark your X in the middle space. Be sure to mark only one X for each statement.
>
> All of your answers will be secret, so please answer truthfully.
>
> There are no wrong answers.

The 7-point response scale used by McCrary was expanded to a 9-point scale similar in structure though different in appearance to that used on the preference form (see Appendix A, p. 112).

Musical Examples

An essential element of the research design was the controlling of musical examples for apparent culturally associative cues. Before specific examples could be selected, consideration was given to the various styles and genres from which the selections could be made. First, it was necessary for all excerpts to be instrumental--either from instrumental performances or vocal performances with instrumental interludes of sufficient substance to comprise a complete, meaningful excerpt. Second, it was important that the excerpts were largely unfamiliar to the subjects--either obscure performances in the current popular style, performances in a current style unfamiliar to most students at the junior high school level or performances in a non-current style. Third, selections needed to represent a genre not exclusively associated with either African-American or white culture.

It was decided that the jazz idiom offered the widest array of potential examples most closely conforming with the above requirements. All the

selected excerpts could be drawn exclusively from instrumental performances, performances could be selected that were entirely unfamiliar to the subjects and both African-American and white musicians made important and widely-known contributions to the genre. Additionally, previous preference research has successfully utilized older jazz music and has indicated that middle school and junior high school students respond favorably, overall, to the jazz style (LeBlanc, 1979; LeBlanc, et al., 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983).

Specific musical examples were selected according to particular technical, stylistic and practical criteria. Technical considerations included characteristics of the performances that related to the research design. Since a portion of this study addressed the association between recorded performances and photographs of the performers it was essential that the instrumentation of all the recordings essentially matched the instrumentation pictured in all the photographs. Big Band performances were found to be most suitable for this purpose.

The author attempted to balance the need for representative, high-quality musical examples with the need for non-biased listeners by including both well-known and lesser-known band leaders within the categories of African-American and white performers. Previous research has indicated that familiarity, particularly as it is associated with a perception of eminence, may affect listeners' preference ratings (Duerksen, 1972; Radocy, 1976). To select performances that could be considered representative of the style, it was necessary to look to performers, both white and African-American, with whom the subjects may have some degree of familiarity.

Stylistic considerations included characteristics of the performances necessarily remaining constant across all examples. To minimize focus on any particular instrument or performer, excerpts were selected that featured only the full ensemble. As previous research has indicated listeners' preference for faster tempos (Hedden, 1981; LeBlanc, 1981; LeBlanc, et al., 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983; Sims, 1987; Wapnick, 1980), the tempo of each selection was within a 31-point range on the metronomic scale with the slowest excerpt at mm=180 and the fastest excerpt at mm=211. This placed each selection within the fast range described in several studies (LeBlanc, et al., 1988; LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983). The mean tempo was mm=190.2 with a standard deviation of 5.23.

Practical considerations included extraneous characteristics that might affect the simplicity of the task or the reliability of the measurement. To avoid student fatigue, each of the excerpts was between only 38 and 57 seconds in duration beginning and ending at a logical formal division in the performance. The mean duration was 50.4 seconds with a standard deviation of 5.23 seconds. It was estimated that the entire task could be completed within 15 minutes, an estimation confirmed by a pilot test administration.

It has been found that young subjects' preference responses can be affected by recording flaws such as scratches and pops. To control for overall recording quality, all excerpts were chosen from performances dating from the mid-1930s to the mid-1940s. The best available copy of each performance was selected for use on the stimulus tape. These excerpts were subsequently submitted to a panel of experts to judge uniformity of

recording quality. A description of the excerpts included on the final stimulus tape is listed in Table 2.1. The selections were recorded on an Onkyo TA-RW490 cassette tape deck using a Sony UX60 cassette tape. Source recordings were produced on a Technics SL-13200 turntable and a Yamaha CD-33 compact disk player. The order in which the excerpts were recorded was determined by a random selection process.

Table 2.1
Musical Examples

No.	Artist	Title	Tempo	Excerpt	Duration
1	Artie Shaw	"Non-Stop Flight"	mm = 198	m. 1 - m. 38	:50
2	Chick Webb	"Stompin' At The Savoy"	mm = 211	m. 1 - m. 36	:50
3	Jimmie Lunceford	"Pigeon Walk"	mm = 190	m. 1 - m. 42	:57
4	Fletcher Henderson	"Sing You Sinners"	mm = 184	m. 1 - m. 40	:54
5	Tommy Dorsey	"Perfidia"	mm = 183	m. 1 - m. 36	:53
6	Duke Ellington	"Bojangles"	mm = 184	m. 24 - m. 56	:52
7	Bob Crosby	"Wolverine Blues"	mm = 182	m. 1 - m. 36	:49
8	Woody Herman	"Dallas Blues"	mm = 180	m. 1 - m. 24	:38
9	Count Basie	"Shorty George"	mm = 206	m. 1 - m. 40	:47
10	Benny Goodman	"Roll 'Em"	mm = 184	m. 1 - m. 40	:54

Photographic Slides

A second essential element of the research design was the inclusion of information allowing a portion of the subjects to identify the ethnicity of each performer. For the purposes of this study the information was provided using visual cues. The visual stimuli presented to two of the three subject groups consisted of photographic slides of the performing

ensembles taken from various historical sources and photographic anthologies. Selection of the photos was based largely on availability. However, certain characteristics common to each photo were sought. Since individual photos of each bandleader were not available, and since the individual photos that were available varied greatly in both quality and appearance, it was decided that each photo would include both the bandleader and all or part of his particular performing ensemble. To present each group in as flattering a light as possible, each photo shows the ensemble members attired as they would be during the course of a performance, wearing suits or tuxedos. To underscore the similarity in instrumentation across groups, each photo pictures band members as well as their instruments. Since a limited variety of photos was available, not every group is pictured in the same way. Included among the selections are non-playing publicity still poses (shots in which the band members' instruments are down), action still poses (shots in which the band appears to be performing) and candid photos (shots taken at actual performances). These categories are summarized in Table 2.2.

Preference Forms

The primary purpose of this study was to compare the preference responses of African-American and white middle school students and to investigate the effect that subjects' knowledge of each performer's ethnicity had on these responses. For this purpose, subjects were divided into three groups: one receiving no information as to the ethnicity of each performer (n = 183); one receiving information in the form of visual cues (photographic slides) as to the ethnicity of each performer (n = 201); and

one receiving incorrect information (also through the use of photographic slides) as to the ethnicity of each performer (n = 170).

Table 2.2
Distribution of Selected Photographs

Style	Band	Description
"still" – not playing	Bob Crosby	white
	Duke Ellington	African-American
	Fletcher Henderson	African-American
	Woody Herman	white
"still" – playing	Tommy Dorsey	white
	Benny Goodman	white
	Chick Webb	African-American
"candid"	Count Basie	African-American
	Jimmie Lunceford	African-American
	Artie Shaw	white

As a tool for the collection of these preference responses, three forms were constructed for use by the subjects--one for each of the three versions of the preference task. The forms were printed as booklets with each form displaying the following instructions on its cover (the forms are reproduced in their entirety in Appendix B, p. 117):

> We need your help! The authors of this simple test are putting together a set of recordings for teachers and students to use when learning about American jazz music of the 1930s and 1940s. We just want to know what you like.
>
> First, answer the questions on the next page.

> Next, you will hear parts of 10 songs. Circle the number on the scale that best describes your opinion. At one end "9" is the highest mark you can give--that means you liked the piece very much. At the other end "1" is the lowest mark you can give--that means you didn't like the piece at all. In the middle "5" means that you didn't have a strong feeling either way. Mark anywhere along the scale you like. We will choose what songs to include in our collection according to your opinion so *please be honest*. Remember...these songs were recorded over 50 years ago so the recordings might not sound as clear as what we are used to today.
>
> Thanks for your help!

Besides merely explaining the manner in which the task was to be carried out, the instruction page was designed to perform three additional functions. First, it provided for the subjects a rationale behind the task itself. By deceptively stating that the task was contributing toward the creation of a set of teaching materials, subjects were alerted that the task was larger in scope than their particular class or school and that their responses would be consequential. Second, it established at the outset that all the musical examples were from a particular genre. Without this knowledge, some subjects might have rated earlier examples lower in hopes that subsequent examples would have been of a more preferred style. Third, it prepared the subjects for the less-than-state-of-the-art recording quality characteristic of earlier jazz performances. Again, without this knowledge, some subjects might have rated earlier examples lower in hopes that subsequent examples would have been of a higher recording quality.

The second page of each of the forms requested certain information from each subject. This included school name, subject's grade in school, birth date, gender, ethnicity and years of participation in school music

instruction. The additional items were included as distracters to minimize any apparent focus on ethnic concerns. The birth date item was also included as a means of matching each subject's preference response form to his or her attitude response form.

Of primary consequence to this study, of course, was the ethnographic information. Subjects were requested to identify their ethnic background by choosing one of the following responses: African-American, Asian, Latino, Native American or White. An "other" option was provided for subjects who would not identify themselves according to any of the five options.

The main body of each form consisted of ten 9-point Likert response scales anchored with *Don't like it at all* and *Like it a lot* with *No strong feeling* as a midpoint. The more extensive delineation available through the 9-point scale, featuring secondary midpoints on both the positive and negative sides, allowed subjects to exercise greater specificity for both positive and negative responses.

Form 1 provided no information about each excerpt other than the example number. Form 2 provided the example number along with the name of the bandleader. Form 3 provided the same information as form 2 with the only difference being incorrect correspondence between the example numbers and the performers. Subjects completing forms 2 and 3 were shown photographic slides corresponding to each identified bandleader. A random selection process was used to determine the rearrangement of performers' names/slides with the only stipulation being that white performers must replace African-American performers and

African-American performers must replace white performers. This rearrangement is summarized in Table 2.3.

Table 2.3
Identification of Bandleaders on Form 3

Actual bandleader	Description	Identification on Form 3
Artie Shaw	white	Jimmie Lunceford
Chick Webb	African-American	Woody Herman
Jimmie Lunceford	African-American	Tommy Dorsey
Fletcher Henderson	African-American	Artie Shaw
Tommy Dorsey	white	Fletcher Henderson
Duke Ellington	African-American	Benny Goodman
Bob Crosby	white	Duke Ellington
Woody Herman	white	Chick Webb
Count Basie	African-American	Bob Crosby
Benny Goodman	white	Count Basie

As a means of collecting supplemental data possibly providing further insight into the subjects' preference responses, the last page of each of the three preference forms provided space for free responses to each of the following questions:

> What was it about the pieces you liked that made you like them so much?
>
> What was it about the pieces you didn't like that made you dislike them so much?

Subjects were asked to respond to these two questions following completion of the tenth preference selection.

Procedure

Though the procedure consisted of two separate tasks--the completion of the Social Situation Inventory and preference responses to the stimulus examples--subjects completed each task independently in order to minimize apparent focus on same- and other-group ethnic comparisons in the preference task. To facilitate this, the researcher was present only for the second (preference) task to oversee proper distribution of the three preference forms and proper presentation of the stimulus tape and photographic slides. The classroom teacher oversaw completion of the attitude survey. Additionally, there was at least a two week interval between subjects' completion of the first and second task.

Each participating teacher received by mail the appropriate number of attitude forms--one for each student. After distributing the forms, the classroom teacher read the instructions aloud. To aid students who might have been deficient in reading, the classroom teacher also read aloud each of the twenty-two items. No mention was made of the subsequent preference task. After all forms were completed and collected, the teacher put the forms aside until retrieved by the researcher.

Following a two week interval, the researcher presented and administered the preference task. No mention was made of the prior attitude survey. To avoid subjects' comparison of the three conflicting forms and to facilitate use of the photographic slides only one version of the preference form was distributed to each class. Effects due to this system of distribution were controlled through the large number of classes included in the study. Upon completion of the preference task, both attitude and preference forms were retained by the researcher.

Pilot Data

Pilot data was gathered from one selected school. The procedure used was identical to that described above with the addition of a follow-up survey administered immediately following the preference task and before the preference forms were collected (see Appendix C, p. 126). To ascertain the appropriateness of the measurement tools, information was gathered from all pilot subjects present for the preference task (n = 51) on the clarity of the instructions and the simplicity of using the 9-point scale. Results of this follow-up survey indicated that the subjects found the instructions to be clear and the 9-point scale easy to use (see Table 2.4).

Table 2.4
Follow-up Survey Responses - Preference Form

Question	Response (n = 51)	
	Yes	No
Were the instructions clear and easy to understand?	48	3
Was the 9-point scale easy to use?	48	3

Information was also gathered concerning the familiarity of the musical and visual stimuli. As discussed above, an effort was made to include both well-known and lesser-known artists of both ethnic groups among the ten examples. To investigate this assumption, subjects completing either of the two preference tasks in which photographic slides and names were included were asked if they recognized any of the ten band leaders. Among the affirmative responses (n = 11) each of the ten band leaders was identified as familiar at least once. (The number of individual

identifications is greater than $n = 11$ because subjects were able to list as many of the ten selected performers as appropriate.) No particular pattern was evident in these results as both white and African-American band leaders appear among the most frequently identified performers (see Table 2.5).

Table 2.5
Follow-up Survey Responses - Familiarity with Performers

Performer	No. of times identified by subjects as familiar
Duke Ellington	7
Bob Crosby	6
Benny Goodman	6
Count Basie	2
Tommy Dorsey	2
Fletcher Henderson	2
Woody Herman	1
Jimmie Lunceford	1
Artie Shaw	1
Chick Webb	1

Regarding the musical stimuli, it was not anticipated that a sizable portion of the subjects would be familiar with any of the specific examples. To test this assumption, all pilot subjects were asked if they recognized any of the ten examples and, if so, which ones. No subjects were able to identify any of the examples by name.

It was decided, in light of these results, that the measurement tools were appropriate for use in the proposed study. Additionally, it was

decided that the responses of these pilot subjects would be included as part of the larger sample.

CHAPTER 3

Results

It was the purpose of this study to examine the role of same- and other-group identification in musical preference decision-making and the relationship between preference decisions and attitude-oriented responses to hypothetical social encounters with same- and other-group members. Analyses included investigation of the numerical and written preference responses and the numerical attitude responses of white and African-American middle school music students (n = 469). In addition to independent analyses of each of the dependent variables, also examined were possible relationships between subjects' preference and attitude response patterns.

Preference Responses

Preference responses were recorded using a 9-point Likert scale anchored by *Don't like it at all* at the low end and *Like it a lot* at the high end with *No strong feeling* as a midpoint. Raw data for the preference task consisted of integer scores between 1 and 9 with low scores representing negative responses toward the musical examples and high scores representing positive responses toward the musical examples (see Appendix D, p. 128). Each subject's responses were separated and grouped according to performer's ethnicity and subsequently averaged producing for each subject a mean preference score for examples by white performers and a mean preference score for examples by African-American performers. A 2 x 3 analysis of variance with repeated measures was used to compare these mean scores according to subjects' ethnicity (white,

African-American) and preference form (no slides, correct slides, incorrect slides). These results are presented in Table 3.1.

Table 3.1
Analysis of Variance for Preference Responses

Source	df	SS	MS	*F*
Between subjects				
Ethnicity	1	2.59	2.59	.53
Form	2	14.54	7.27	1.49
Ethnicity x Form	2	10.18	5.09	1.05
Subjects within groups	463	2253.47	4.87	
Within subjects				
Preference response	1	67.61	67.61	77.20 *
Preference x Ethnicity	1	14.47	14.47	16.53 *
Preference x Form	2	79.29	39.65	45.27 *
Preference x Ethnicity x Form	2	38.39	19.20	21.92 *
Preference x Subjects within groups	463	405.46	.88	

* $p < .01$; all others $p > .05$

A significant difference was found across all subjects between preference responses for examples by white performers and responses for examples by African-American performers (see Table 3.2). Though both means fell to the positive side of the scale, the mean preference response for examples by white performers was significantly higher than the mean preference response for examples by African-American performers.

Though neither of the independent variables alone was found to significantly affect preference scores, significant interactions were found

Table 3.2
Mean Preference Responses for Examples by African-American vs. White Performers

	Examples by African-American performers	Examples by White performers
M	5.67	6.29
SD	1.72	1.73

between preference scores and subjects' ethnicity as well as preference scores and preference form. In the former instance, white subjects' mean scores were higher than those of African-American subjects for examples by white performers and lower than those of African-American subjects for examples by African-American performers (see Table 3.3).

Table 3.3
Mean Preference Responses by Ethnicity for Examples by African-American and White Performers

	Examples by African-American performers		Examples by White performers	
	African-American subjects (n = 189)	White subjects (n = 280)	African-American subjects (n = 189)	White subjects (n = 280)
M	5.86	5.55	6.24	6.33
SD	1.69	1.74	1.70	1.76

In the case of the latter interaction, the highest mean preference score for examples by African-American performers was found among subjects completing preference form 2 (correct slides) with nearly equal mean scores among subjects completing forms 1 (no slides) and 3 (incorrect slides). For

examples by white performers the highest mean preference score was found among subjects completing form 3 (incorrect slides) with nearly equal mean scores among subjects completing forms 1 (no slides) and 2 (correct slides). These results are described in Table 3.4.

Table 3.4
Mean Preference Responses by Form for Examples by African-American and White Performers

	Examples by African-American performers			Examples by White performers		
	No Slides (n = 146)	Correct Slides (n = 175)	Incorrect Slides (n = 148)	No Slides (n = 146)	Correct Slides (n = 175)	Incorrect Slides (n = 148)
M	5.40	6.12	5.42	6.19	6.13	6.59
SD	1.81	1.57	1.72	1.88	1.62	1.69

These findings were further clarified by the existence of a significant three-way interaction found among preference scores, subjects' ethnicity and preference form (see Table 3.5). White subjects' mean scores for examples by white performers were higher than those for examples by African-American performers across all three form types. For these subjects, differences according to form type among examples by white performers were within one fifth of a point. Among examples by African-American performers the largest difference was just over half a point.

In contrast, African-American subjects' mean preference scores for examples by white performers were higher than those for examples by African-American performers only among subjects who completed form 1

Table 3.5
Mean Preference Responses by Form and Ethnicity for Examples by African-American and White Performers

	Examples by African-American performers			Examples by White performers		
Subjects	No Slides	Correct Slides	Incorrect Slides	No Slides	Correct Slides	Incorrect Slides
African-American						
n	52	60	77	52	60	77
M	5.50	6.59	5.53	6.09	5.55	6.88
SD	2.03	1.44	1.44	2.10	1.45	1.33
White						
n	94	115	71	94	115	71
M	5.35	5.87	5.30	6.24	6.43	6.28
SD	1.69	1.58	1.98	1.76	1.62	1.97

(no slides) and form 3 (incorrect slides). Among African-American subjects who completed form 2 (correct slides) the results were just the opposite--the mean score for examples by African-American performers was higher than that for examples by white performers. For these subjects, differences by form type for examples by white performers ranged from just over half a point to one and one-third point. Among examples by African-American performers differences ranged from essentially zero to over one full point. These results are presented graphically in Figure 3.1.

This interaction of ethnicity and form type with preference scores was the most notable finding among the ANOVA results. To investigate this

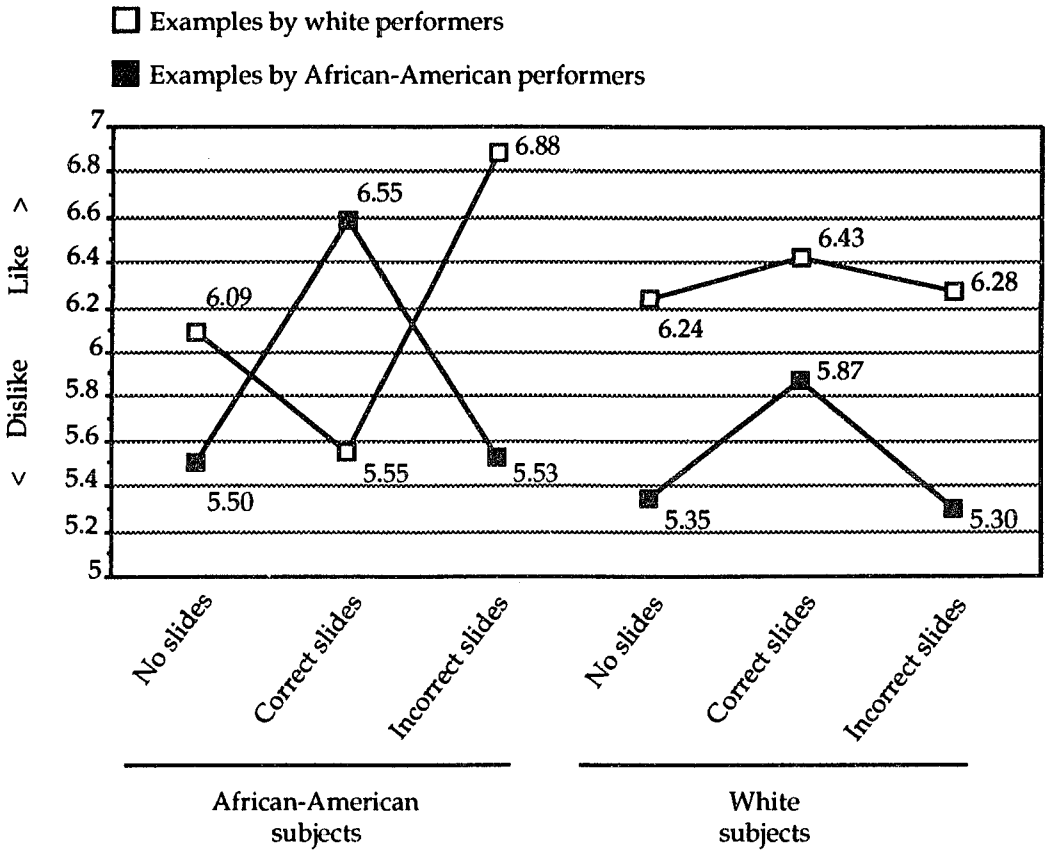

Figure 3.1. Interaction of ethnicity and preference form for examples by African-American and white performers.

further, scores were split by these two variables and examined for each of the musical examples (see Table 3.6). Among white subjects, moderate differences (defined by the researcher as differences larger than .70 but less than one full point) were observed between scores for subjects completing form 2 (correct slides) and subjects completing form 3 (incorrect slides) in response to Chick Webb's "Stompin' at the Savoy" and between scores for subjects completing form 1 (no slides) and subjects completing form 2 (correct slides) in response to Duke Ellington's "Bojangles" and Count Basie's "Shorty George." The only large difference (a difference exceeding

Table 3.6
Individual Item Mean Preference Responses by Form and Ethnicity

	White subjects						African-American subjects					
	No Slides		Correct Slides		Incorrect Slides		No Slides		Correct Slides		Incorrect Slides	
Example	M	SD	M	SD	M	SD	M	SD	M	SD	M	SD
White performers												
Artie Shaw	6.72	2.14	6.80	2.02	6.97	2.20	6.40	2.78	6.53	2.44	7.34	1.85
Tommy Dorsey	5.63	2.56	5.90	2.58	5.69	2.69	5.37	2.95	4.60	2.47	5.85	2.71
Bob Crosby	6.78	2.25	6.94	2.05	6.63	2.43	6.42	2.52	5.52	2.55	7.32	1.96
Woody Herman	5.26	2.68	5.94	2.25	5.65	2.62	5.83	2.56	4.73	2.56	6.24	2.49
Benny Goodman	6.84	2.32	6.57	2.27	6.53	2.67	6.42	2.89	6.37	2.78	7.64	1.84
African-American performers												
Chick Webb	4.43	2.14	4.82	2.11	4.07	2.41	4.83	2.53	6.63	2.54	4.55	2.38
Jimmie Lunceford	5.33	2.42	5.79	2.35	5.69	2.58	5.50	2.65	6.68	2.20	5.83	2.47
Fletcher Henderson	6.27	2.35	6.36	2.03	6.03	2.32	6.52	2.53	5.93	2.62	6.04	2.57
Duke Ellington	5.05	2.40	5.79	2.16	5.24	2.70	5.44	2.80	6.40	2.23	5.47	2.23
Count Basie	5.66	2.61	6.60	2.38	5.49	2.69	5.21	2.87	7.30	2.06	5.61	2.28

one full point) was observed between the scores of subjects completing form 2 (correct slides) and subjects completing form 3 (incorrect slides) in response to Count Basie's "Shorty George."

Of particular interest to this study was the comparison of responses to musical examples when accompanied by differing visual stimuli. A comparison of response scores for subjects completing forms 2 (correct slides) and 3 (incorrect slides) is presented graphically in Figure 3.2. White subjects demonstrated similar response patterns across both visual conditions with both groups rating examples by Artie Shaw, Bob Crosby and Benny Goodman quite positively and rating the example by Chick Webb most negatively.

Among African-American subjects a considerable number of moderate or large difference scores were found. In eight instances differences between pairs of mean preference scores (between scores for forms 1 and 2, forms 1 and 3, or forms 2 and 3) for individual examples fell between .75 and 1.0; in eleven instances difference scores were larger than one point. In two of these cases--between the scores of subjects completing form 2 (correct slides) and subjects completing form 3 (incorrect slides) in response to Chick Webb's "Stompin' at the Savoy" and the scores of subjects completing form 1 (no slides) and subjects completing form 2 (correct slides) in response to Count Basie's "Shorty George"--the difference exceeded two points.

When responses of African-American subjects completing form 2 (correct slides) or form 3 (incorrect slides) were compared it was found that for each example but one--Fletcher Henderson's "Sing You Sinners"--differences between these mean scores were no smaller than .81 (see Figure

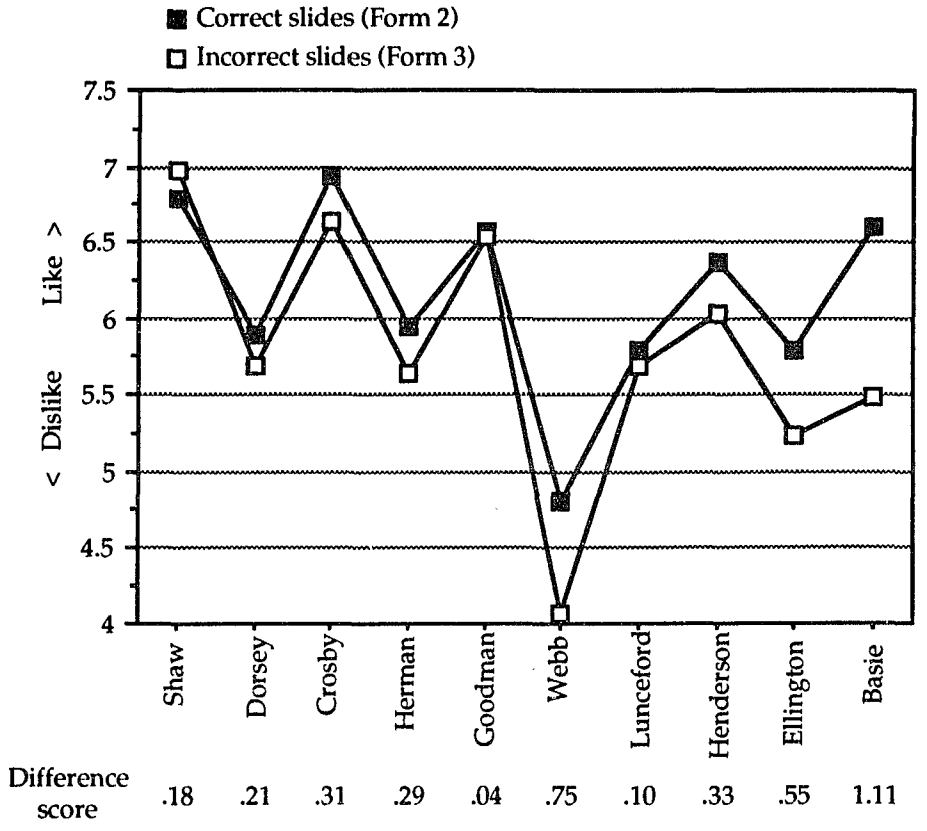

Figure 3.2. Individual item mean preference responses for white subjects completing form 2 or form 3.

3.3). Among examples by white performers scores of subjects completing form 3 (incorrect slides) were consistently higher; among examples by African-American performers, with the one exception, scores of subjects completing form 2 (correct slides) were higher.

Also of interest to this study was the comparison of preference scores of white and African-American subjects who evaluated the musical examples without accompanying visual stimulus. Preference scores of subjects who completed form 1 (no slides) were compared for each of the examples (see Figure 3.4). Though white subjects slightly preferred four out of the five examples by white performers and African-American

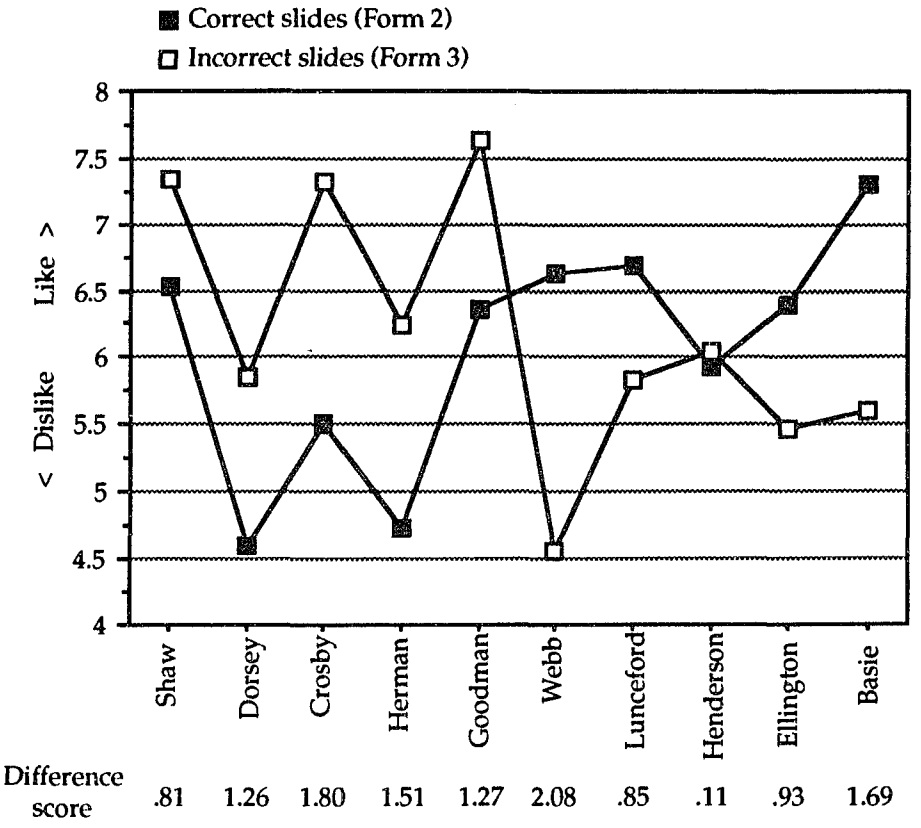

Figure 3.3. Individual item mean preference responses for African-American subjects completing form 2 or form 3.

subjects slightly preferred four out of the five examples by African-American performers, difference scores between African-American and white subjects' responses were consistently small ranging from .17 in response to Jimmie Lunceford's "Pigeon Walk" to only .57 in response to Woody Herman's "Dallas Blues."

Naturally, the number of African-American subjects attending predominantly white schools and white subjects attending predominantly African-American schools were disproportionately small when compared with the number of subjects from the other schools and, consequently, did not constitute an appropriately representative sample. Therefore, the

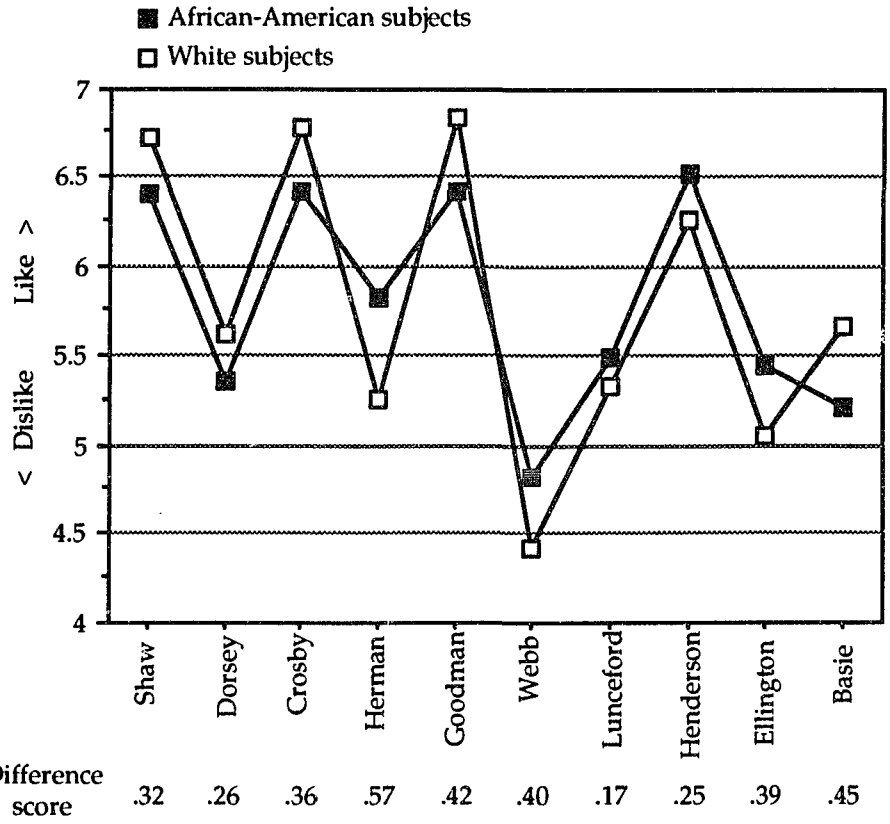

Figure 3.4. Individual item mean preference responses for African-American subjects and white subjects completing form 1.

independent variable school type was not included as part of the analysis of variance. However, for purposes of descriptive comparison, subjects' response patterns were examined according to school type (see Table 3.7).

Across school types and preference forms, white subjects' mean preference scores for examples by white performers were consistently higher than those for examples by African-American performers (see Figure 3.5). Among subjects attending predominantly white schools, subjects completing form 1 (no slides) demonstrated the highest mean scores for both types of examples while subjects completing form 3 (incorrect slides) demonstrated the lowest. Among subjects attending

Table 3.7
Mean Preference Responses by Form, Ethnicity and School Type for Examples by African-American and White Performers

	Form								
	No Slides			Correct Slides			Incorrect Slides		
School Type	*n*	M	SD	*n*	M	SD	*n*	M	SD
	Examples by African-American performers								
Predominantly white									
African-American	1	4.00	--	2	6.10	1.84	2	5.20	1.13
White	34	5.58	1.39	51	5.35	1.86	32	5.01	2.03
Predominantly African-American									
African-American	30	5.29	2.08	28	6.43	1.11	39	5.75	1.44
White	8	5.85	1.04	10	6.54	1.09	1	3.20	--
Multiracial									
African-American	21	5.87	1.97	30	6.77	1.69	36	5.30	1.45
White	52	5.12	1.92	54	6.23	1.19	38	5.61	1.93
	Examples by white performers								
Predominantly white									
African-American	1	3.80	--	2	3.90	2.69	2	8.00	.85
White	34	6.77	1.27	51	6.05	1.94	32	5.64	2.19
Predominantly African-American									
African-American	30	6.15	2.15	28	5.64	1.16	39	7.04	1.40
White	8	5.82	1.49	10	6.58	1.52	1	7.40	--
Multiracial									
African-American	21	6.11	2.07	30	5.57	1.61	36	6.64	1.24
White	52	5.97	2.01	54	6.76	1.21	38	6.79	1.64

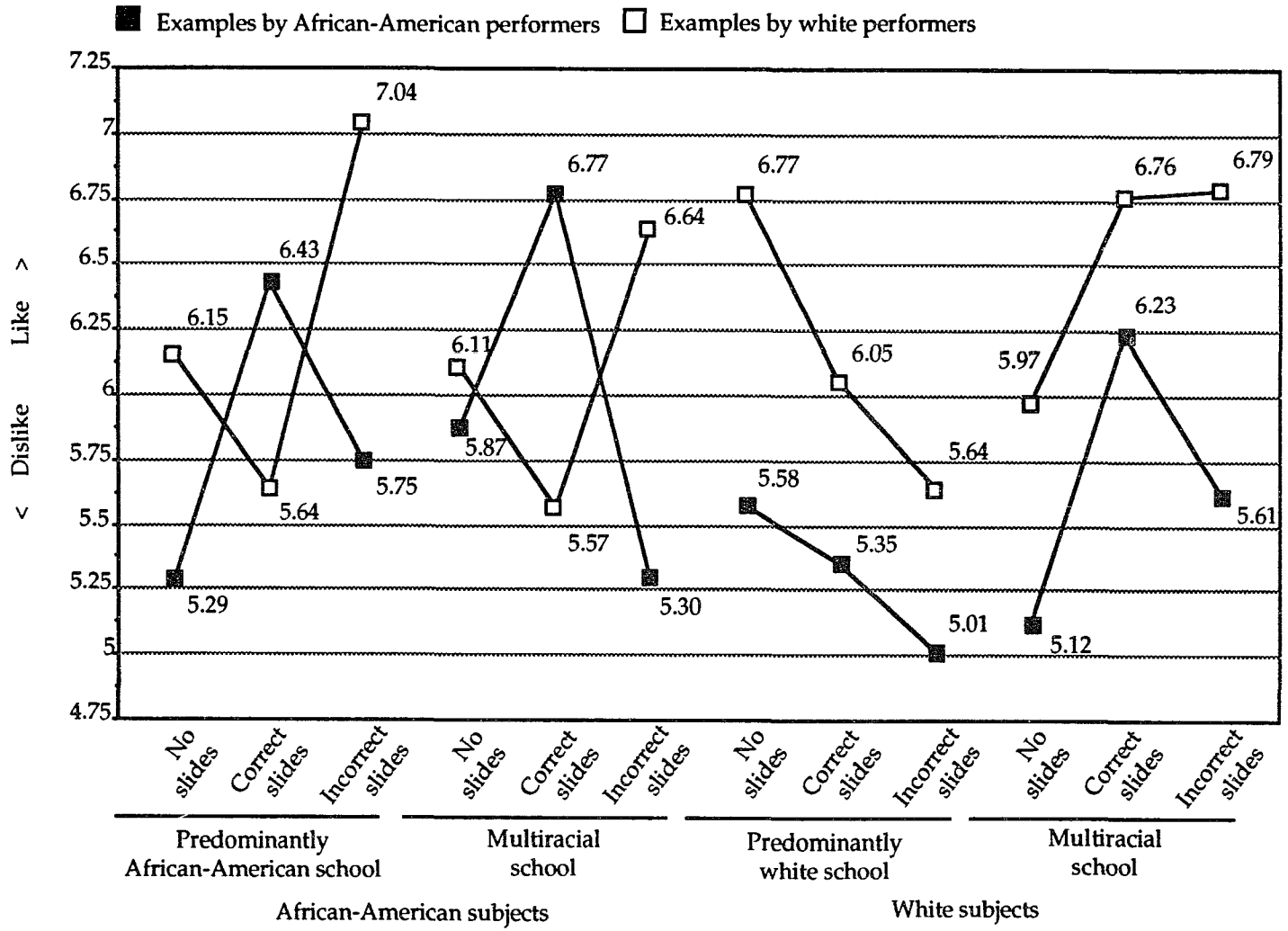

Figure 3.5. Comparison of preference response patterns by ethnicity, preference form and school type

multiracial schools, subjects completing form 1 (no slides) demonstrated the lowest mean scores for both types of examples. For examples by white performers, subjects completing form 2 (correct slides) and form 3 (incorrect slides) responded similarly. For examples by African-American performers the highest mean score was demonstrated by subjects completing form 2 (correct slides).

Regardless of school type, African-American subjects' mean scores for examples by African-American performers were highest for subjects completing form 2 (correct slides) while mean scores for examples by white performers were highest for subjects completing form 3 (incorrect slides). For examples by African-American performers, mean scores of subjects attending predominantly African-American schools were higher among those completing form 3 (incorrect slides) than among those completing form 1 (no slides). The opposite was true of subjects attending multiracial schools--mean scores for examples by African-American performers were higher among subjects completing form 1 (no slides) than among those completing form 3 (incorrect slides).

Free Preference Responses

Written responses, gathered from subjects upon completion of the listening task, were grouped according to subjects' ethnicity and preference form and then further divided into positive comments (answers to the question, "What was it about the pieces you liked that made you like them so much?") and negative comments (answers to the question, "What was it about the pieces you didn't like that made you dislike them so much?"). Responses were then categorized according to the following classifications:

1. *Analysis.* This category included responses referring specifically to the musical stimulus itself. These were further categorized as *rhythm/tempo* (e.g., "I liked the beat of the music" or "Too slow"), *instruments* ("I like to hear the sax and trumpets play" or "There were too many brass instruments"), *melody* ("I liked the tune" or "Could figure out the melody quickly"), *dynamics* ("They had cool dynamics" or "It was loud") or *general* ("I liked number 10 the most because it had action sound" or "It didn't go together").

2. *Metaphor.* This category included affective statements ("They made me feel sad") and extra-musical descriptions ("They would sound nice with an old type movie").

3. *Judgment.* Responses of this type stated only an opinion ("Because I liked it" or "It wasn't as good as the others").

4. *Style.* These responses demonstrated a prior bias for or against the jazz style in general ("My favorite kind of music is jazz" or "I'm not into jazz").

5. *Other.* This category included miscellaneous responses that either did not fit clearly into other classifications ("I do not know"), bore little direct relation to the preference task ("I like band") or were impossible to interpret ("They were just band and").

A response was counted as an instance in which the subject addressed a particular category. Therefore, one written statement could consist of several discrete responses. For example, a statement like "The ones I liked were softer than the others, kept a nice beat and I liked the tune" was counted as one dynamic response, one rhythm responses and one melody response. Likewise, an answer such as "All right. Excellent. Okay. Very

good" comprised several written statements but was only counted as one judgment response. Dissociated or redundant responses such as "I liked them all" in answer to the negative question or "They were all bad" in response to the positive question were not counted. Table 3.8 presents the relative percentage of subjects' positive responses (n = 707) and negative responses (n = 538) according to ethnicity and preference form type.

Across all groups analytical responses constituted the majority of subjects' comments. Among subjects' positive responses references were made most often to rhythm or tempo followed by references to instruments and general analytical comments. Though this trend was also present among negative comments it was somewhat less pronounced. General analytical comments were more prevalent among African-American subjects, particularly among negative responses. References to dynamics were slightly more frequent among negative responses than among positive responses and references to melodic issues were, in most cases, relatively rare.

Though the 10 examples included in this study were selected partly on the basis of their similarity of tempo, they were not identical in this regard. To test for possible effects of the slight variations in tempo between the 10 selections a Pearson product-moment correlation coefficient was calculated to compare the mean preference responses with the metronomic tempo of each example. A nonsignificant low negative correlation was found both when comparing the preference responses of all subjects (rho = -.31) and when comparing only the responses of subjects who were not given any visual information (rho = -.43).

Table 3.8
Relative Percentage of Free Preference Responses by Ethnicity and Form Type

		Analysis								
		Rhythm/Tempo	Instruments	Melody	Dynamics	General	Metaphor	Judgment	Style	Other
		Positive responses -- percent of total *								
White subjects	No slides	32.4	18.9	3.4	4.1	6.8	21.6	7.4	5.4	0
	Correct slides	30.7	11.5	4.7	3.6	13.5	24.0	6.8	3.6	1.6
	Incorrect slides	31.3	8.3	3.1	4.2	14.6	22.9	6.3	6.3	3.1
	Total	31.4	13.3	3.9	3.9	11.5	22.9	6.9	4.8	1.4
African-American subjects	No slides	28.4	16.4	1.5	0	22.4	15.0	9.0	4.5	3.0
	Correct slides	25.3	23.1	4.4	0	22.0	14.3	7.7	2.2	0
	Incorrect slides	27.4	10.6	1.8	2.7	20.4	20.4	8.0	7.1	1.8
	Total	26.9	16.2	2.6	1.1	21.4	17.0	8.1	4.8	1.5
		Negative responses -- percent of total *								
White subjects	No slides	21.5	14.0	7.5	9.3	7.5	13.1	23.4	3.7	0
	Correct slides	19.4	11.5	6.5	11.5	12.9	14.4	16.5	5.8	1.4
	Incorrect slides	27.3	9.1	2.6	5.2	15.6	19.5	13.0	6.5	1.3
	Total	22.0	11.8	5.9	9.3	11.8	15.2	18.0	5.3	.9
African-American subjects	No slides	19.2	11.5	0	1.9	36.5	15.4	9.6	5.8	0
	Correct slides	17.3	14.7	1.3	12.0	18.7	18.6	13.3	1.3	2.7
	Incorrect slides	25.0	8.0	1.1	2.3	27.3	15.9	13.6	5.7	1.1
	Total	20.9	11.2	.9	5.6	26.5	16.7	12.6	4.2	1.4

* Some groups do not total 100% due to rounding

Metaphorical statements were distributed fairly evenly among African-American subjects' positive and negative responses. Among white subjects, however, metaphorical comments were more prevalent among positive responses. While stylistic responses were distributed evenly among all subjects' positive and negative comments, judgmental statements were more prevalent among the negative responses for both white and African-American subjects.

Attitude Responses

Attitude responses were also recorded using a 9-point Likert scale anchored by *Agree* and *Disagree* with *No strong feeling* as a midpoint. Half of the 16 items included in the survey described hypothetical social encounters with African-American individuals and half described hypothetical social encounters with white individuals. Within each group half of the items described negative encounters and half described positive encounters.

Before subjects' responses were analyzed, each item was scaled such that low scores represented negative responses (agreement with negative encounters, disagreement with positive encounters) and high scores represented positive responses (disagreement with negative encounters, agreement with positive encounters). Each subject's responses (raw attitude data can be found in Appendix E, p. 144) were separated and grouped according to ethnicity of the individual described in each statement and subsequently averaged producing for each subject a mean attitude score for encounters with white individuals and a mean attitude score for encounters with African-American individuals. An analysis of variance with repeated measures was used to compare these mean scores

according to subjects' ethnicity (white, African-American). These results are presented in Table 3.9.

Table 3.9
Analysis of Variance for Attitude Responses

Source	df	SS	MS	*F*
Between subjects				
Ethnicity	1	112.99	112.99	53.96 *
Subjects within groups	467	977.93	2.09	
Within subjects				
Attitude response	1	17.68	17.68	13.66 *
Attitude x Ethnicity	1	191.31	191.31	147.82 *
Attitude x Subects within groups	467	604.40	1.29	

* $p < .01$

A significant difference was found between subjects' attitude responses according to ethnicity (see Table 3.10). Though both mean scores fell well towards the positive end of the scale, attitude responses of the African-American subjects were significantly less positive than those of the white subjects. A significant difference was also found between responses to items depicting encounters with African-Americans and responses to items depicting encounters with whites (see Table 3.11). However, examination of these two mean scores revealed a difference of only one-tenth of a point suggesting that, for this particular result, it would appear inappropriate to interpret this statistical significance as a meaningful difference.

Table 3.10
Mean Attitude Response by Ethnicity

	White subjects (n = 280)	African-American subjects (n = 189)
M	7.79	7.08
SD	1.34	1.43

Table 3.11
Mean Attitude Response for Examples Describing Encounters with African-American and White Individuals

	Encounters with African-American individuals (n = 280)	Encounters with white individuals (n = 189)
M	7.56	7.46
SD	1.41	1.43

The most informative finding was the significant interaction between attitude responses and subjects' ethnicity (see Table 3.12). White subjects' mean response to encounters with white individuals was over one-half point higher than their mean response to encounters with African-American individuals. Conversely, African-American subjects' mean response to encounters with white individuals was over one full point lower than their mean response to encounters with African-American individuals (see Figure 3.6).

This interaction was examined further by considering responses of white and African-American subjects for each of the 16 items (see Table 3.13). Among the 8 items describing encounters with white individuals,

Table 3.12
Mean Attitude Responses by Ethnicity for Examples Describing Encounters with African-American and White Individuals

	Encounters with African-Americans		Encounters with Whites	
	African-American subjects (n = 189)	White subjects (n = 280)	African-American subjects (n = 189)	White subjects (n = 280)
M	7.68	7.47	6.48	8.11
SD	1.10	1.58	1.47	.95

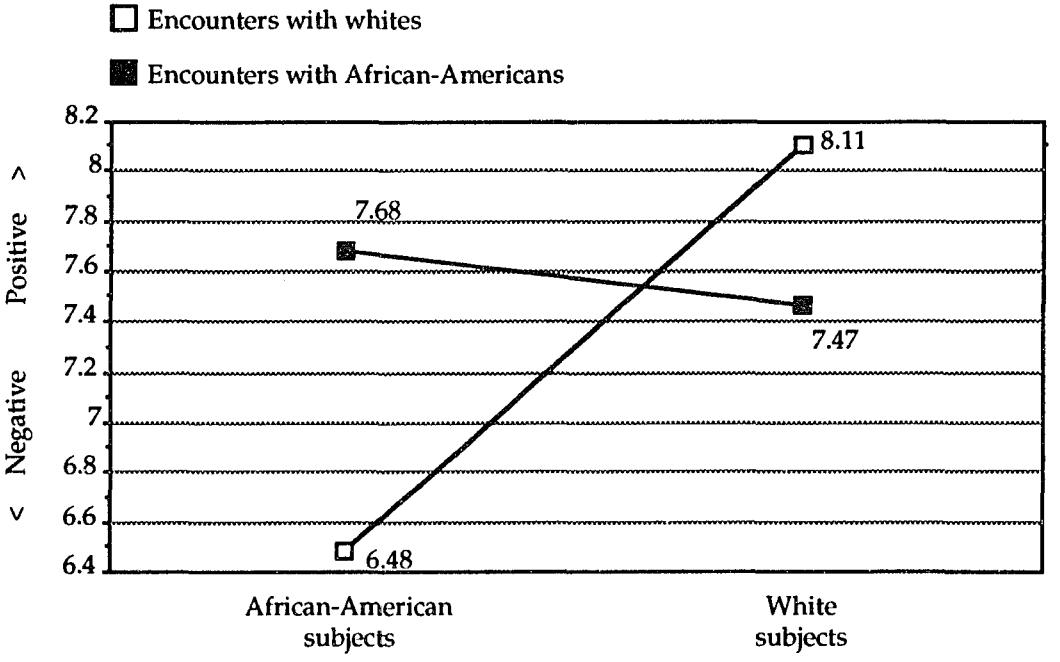

Figure 3.6. Interaction of ethnicity and attitude responses for examples describing encounters with African-American and white individuals.

white subjects' mean response scores were consistently higher than those of African-American subjects. In only one case ("sit next to a white

Table 3.13
Individual Item Mean Attitude Responses by Ethnicity for Examples Describing Encounters with African-American and White Individuals

	African-American subjects (n = 189)		White subjects (n = 280)	
	M	SD	M	SD
Encounters with white individuals				
Sit next to a white woman	7.50	2.30	8.09	1.64
Sit next to a white man	6.99	2.70	8.11	1.88
Go to the mall with a group of white friends	4.45	2.63	8.31	1.53
Go to the mall with a white friend if a black friend was sick	6.62	2.91	7.94	2.01
Have lunch with white friends	7.62	2.29	8.33	1.59
Ask a white security guard for help	5.48	2.55	7.91	1.99
Ask a white female salesperson for help	7.57	2.48	8.39	1.68
Ask white friends to join black friends	5.62	2.92	7.82	2.13
Encounters with African-American individuals				
Sit next to a black woman	8.33	1.60	7.96	2.12
Sit next to a black man	7.74	2.44	7.44	2.39
Go to the mall with a group of black friends	6.87	2.81	6.15	2.81
Go to the mall with a black friend if a white friend was sick	7.86	2.24	7.41	2.54
Have lunch with black friends	8.43	1.54	7.36	2.61
Ask a black security guard for help	5.96	2.87	7.76	2.16

(table continued)

(Table 3.13 continued)

Ask a black female salesperson for help	8.50	1.56	8.33	1.83
Ask black friends to join white friends	7.78	2.21	7.34	2.56

woman") was the difference between the mean score of white subjects and the mean score of African-American subjects less than .70. For five out of the eight items difference scores were larger than 1.0 and, of these, two were larger than 2.0 and one was larger than 3.0.

Among examples describing encounters with African-American individuals, African-American subjects' mean response scores were higher than those of white subjects in all cases but one ("ask a black security guard for help"). For six out of the eight items difference scores were smaller than .70. For one of the remaining two items ("have lunch with black friends") the mean response score for African-American subjects was 1.07 points higher than that of white subjects. For the other remaining item ("ask a black security guard for help") the mean response score for white subjects was 1.80 points higher than that of African-American subjects. These results are presented graphically in Figure 3.7.

Again, due to the small number of African-American subjects attending predominantly white schools and white subjects attending predominantly African-American schools, it was inappropriate to include this variable in the analysis of variance procedure. However, an examination of mean scores indicated that the highest attitude score was found among students attending predominantly white schools followed by students attending multiracial schools. Students attending predominantly

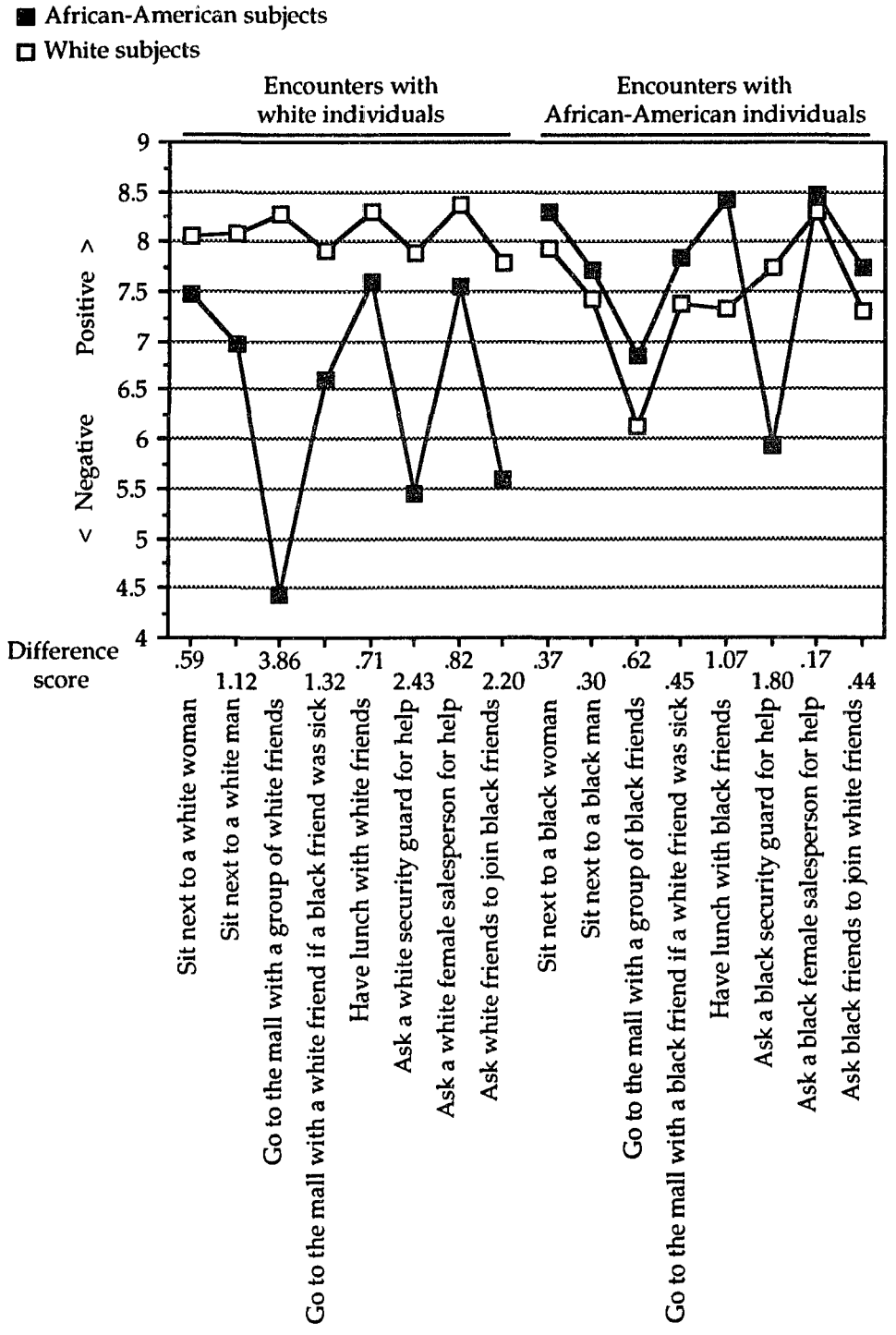

Figure 3.7. Individual item mean attitude responses by ethnicity.

African-American schools demonstrated the lowest attitude score (see Table 3.14). This observation no doubt reflects the significant effect of ethnicity as white subjects, exhibiting the most positive attitude responses, comprise the larger percentage of subjects attending predominantly white schools and African-American subjects, exhibiting the less positive attitude responses, comprise the larger percentage of subjects attending predominantly African-American schools.

Table 3.14
Mean Attitude Response by School Type

	Predominantly White (n = 122)	Predominantly African-American (n = 116)	Multiracial (n = 231)
M	7.91	7.04	7.53
SD	1.47	1.48	1.29

As expected, the effect of school type appeared to be inconsequential when examined according to the subjects' ethnicity. Among white subjects little difference was observed between mean scores of subjects attending predominantly white schools (M = 7.90) and subjects attending multiracial schools (M = 7.79). Similarly, among African-American subjects the mean score difference between subjects attending predominantly African-American schools (M = 7.02) and subjects attending multiracial schools (M =7.10) was negligible.

Preference and Attitude Correlation

To examine possible relationships between subjects' preference and attitude responses, white and African-American subjects' mean scores for

same- and other-group encounters and mean preference scores for musical examples by white and African-American performers were compared using the Pearson Product-Moment Correlation. These comparisons were made first across all preference conditions, examining the possible relationship between subjects' attitude responses and their responses to musical stimuli, and then only for those subjects completing preference form 2 (correct slides) or preference form 3 (incorrect slides) examining the possible relationship between subjects' attitude responses and their responses to visual stimuli.

Across all conditions white subjects' (n = 280) other-group mean scores--mean attitude scores for encounters with African-American individuals and mean preference scores for musical examples by African-American performers--demonstrated a nonsignificant low positive correlation (rho = .12). A nonsignificant low negative correlation (rho = -.08) was found among same-group mean scores. Similarly, for African-American subjects (n = 189) a nonsignificant low positive correlation (rho = .12) was found among other-group mean scores--mean attitude scores for encounters with white individuals and mean preference scores for musical examples by white performers--while a nonsignificant low negative correlation (rho = -.01) was found among same-group mean scores.

For the second group of comparisons, only subjects completing either preference form 2 (correct slides) or preference form 3 (incorrect slides) were included. In these cases subjects were grouped according to the visual presentation they observed. In other words, same- and other-group attitude scores were correlated with mean scores of preference items featuring same- and other-group visual images--mean scores for

encounters with white individuals were correlated with mean scores for preference items featuring slides of white performers while mean scores for encounters with African-American individuals were correlated with mean scores for preference items featuring slides of African-American performers.

Among white subjects completing either form 2 or form 3 (n = 186) a nonsignificant low positive correlation was found among other-group scores (rho = .06) while a nonsignificant low negative correlation was found among same-group scores (rho = -.08). Similarly, among African-American subjects completing either form 2 or form 3 (n = 137) a nonsignificant low positive correlation was found among other-group scores (rho = .04) while a nonsignificant low negative correlation was found among same-group scores (rho = -.002).

Summary

Following the analysis of preference responses (both numerical and written), attitude responses and the possible relationship between the two, the following general results emerged:

1. A significant interaction was found for preference responses to examples by white or African-American performers according to subjects' ethnicity and the version of the preference form that was completed. This result was further clarified by examination of these responses according to school type.

2. No notable differences were observed in subjects written preference responses. The great majority of all subjects' comments were analytical in nature.

3. A significant interaction was found between attitude responses to encounters with white or African-American individuals according to subjects' ethnicity.

4. No significant relationship was found between subjects' preference and attitude responses.

CHAPTER 4

Discussion and Conclusions

Preference

One purpose of this study was to investigate the role of same- and other-group ethnic identification in the music preference decision-making process. To examine this, 469 white and African-American middle school subjects were asked to rate 10 musical excerpts--five by white performers and five by African-American performers--along a 9-point scale. To minimize any conspicuous ethnic associations the examples consisted entirely of instrumental jazz excerpts. One group of subjects (n = 146) was presented with only the musical stimulus. To introduce a culturally associative factor, a second group of subjects (n = 175) was also shown photographic slides of the performers as each example was played. To further isolate the effect of the added visual stimulus, a third group of subjects (n = 148) was shown incorrect photographic slides as each example was played--i.e., slides of white performers were shown during musical examples by African-American performers and slides of African-American performers were shown during musical examples by white performers.

If ethnically specific cues, controlled by the use of these three different preference forms, did significantly affect these subjects' preference decisions, it was anticipated that a significant interaction would be found among subjects' preference responses, ethnicity and the type of preference form each subject completed. Such an interaction was, in fact, found.

White Subjects

White subjects responded similarly across all three preference forms, in each case preferring examples by white performers. This finding is

similar to that of both Jaynes, et al. (1985) and Morrison (1993) who reported a stronger preference among, respectively, white jazz musicians and college students for instrumental examples by white performers than for examples by African-American performers. Moreover, in the current study, this preference remained consistent regardless of the accompanying visual information suggesting that the musical stimulus was the most important factor in the white students' preference decisions even when other visual stimuli were introduced. Though this conflicts with the findings of Menchise (1972) who reported that white students responded more positively to poems when they were made aware that the poems were written by white authors, the current finding supports the conclusions of other researchers who hold that the structural elements of music are more powerful in influencing preference decisions than sociocultural factors (Boyle, et al., 1981).

Though little difference according to preference form was found among their responses to examples by white performers, responses to examples by African-American performers were over half a point higher (more positive) when these examples were accompanied by the correct corresponding pictures of the performers. In other words, white subjects responded less negatively to examples by African-American performers when they knew they were evaluating African-American performers. By interpreting this result as a lessening of preference distinction on the part of white listeners in the presence of ethnically specific stimuli, this finding might shed light on prior research showing that white middle school and college students demonstrated no strong musical preferences in the presence of overt culturally associative cues (McCrary 1992, 1993). It is

possible that white students may fear that too harsh of an evaluation of music obviously associated with other ethnic groups may be considered socially inappropriate, a factor taken into account in the interpretation of much general educational research (Katz, et al., 1970).

Closer examination of the data reveal that it was the responses of subjects attending multiracial schools that were responsible for the more positive reaction to musical examples accompanied by pictures of African-American performers. Previous research has indeed found that white students attending multiracial schools do tend to respond more positively to African-American images or artifacts than students attending predominantly white schools (Datcher, et al., 1973; Friedman, 1980). According to the results of the present study, the preference responses for examples by African-American performers of white subjects attending multiracial schools increased dramatically when the examples were presented with their corresponding pictures. Conversely, for white subjects attending predominantly white schools, preference scores for examples by African-American performers dropped slightly when the correct visual stimulus was added, a finding that seems to support Minatoya and Sedlacek's (1984) conclusion that white students tend to respond more negatively to items identified as being associated with African-Americans or African-American culture.

It is reasonable to assume that white students attending multiracial schools have more opportunity for contact with African-American students and various elements of African-American culture. It may be that, with the increased familiarity brought about through more frequent contact, when these students are presented with items--in this case musical

examples--identified with African-American culture, they may sincerely exhibit more positive reactions. Such conclusions have been reached by other researchers studying the effects of integration on the social decisions of white students (Ball & Cantor, 1974; Sachdeva, 1973). On the other hand, it might be hypothesized that pressure for demonstrating socially appropriate behavior may be stronger for students attending multiracial schools. Though clearly more research is needed in this area, it does appear certain that subjects' cultural environment should be taken into account when investigating issues regarding preference for or attitudes about aspects or members of other ethnic groups.

African-American Subjects

That African-American listeners tend to prefer musical examples by African-American performers has been indicated by a number of previous studies (Appleton, 1970/1971; Jaynes, et al., 1985; May, 1985; McCrary, 1992, 1993; Meadows, 1970/1971; Morrison, 1993). However, the present study suggests that African-American listeners may, in fact, prefer musical examples only perceived to be by African-American performers. When supplied with ethnically specific cues, African-American subjects strongly preferred examples believed to be by African-American performers regardless of the actual musical information.

While the musical stimulus appeared to be the most important factor in the preference decisions of white subjects, for African-American subjects the results suggested that the visual stimulus was the overriding factor, a finding that would support Hedden's (1981) suggestion that listeners are "more attracted to music which they regard as their own" (p.22). Without the inclusion of culturally associative cues, the preference responses of

African-American subjects indicated a more positive reaction to examples by white performers, a result virtually identical to that of the white subjects. However, with the addition of the visual stimulus this response pattern changed dramatically.

When the musical examples were accompanied by the correct corresponding pictures, the preference responses of the African-American subjects shifted to show a much stronger preference for examples by African-American performers. When the examples were presented along with the incorrect pictures the preference responses again shifted, this time showing a much stronger preference for examples by white performers or, perhaps more accurately, examples that the subjects believed to be by African-American performers. In fact, considering responses to each of the 10 examples for both of the preferred visual conditions (musical examples accompanied correctly or incorrectly by pictures of African-American performers), the African-American subjects' preference responses were much more positive than the responses of subjects who were only presented with the preferred musical condition (examples by white performers). The addition of ethnically specific information seems to have actually enhanced the positive responses of these listeners. This may suggest a link with the findings of Woodard (1978/1979) who reported that the overt inclusion of African-American musical examples in the instructional general music units of African-American junior high students, though eliciting only modest academic improvements, resulted in a significant positive attitude change.

Even when African-American subjects' responses to each individual example were examined, for nine of the ten examples these subjects

responded much more positively when they believed the example was being performed by an African-American artist. The one exception to this was the example by Fletcher Henderson to which these subjects demonstrated nearly identical responses. A possible explanation for this one exception may be the fact that Henderson was particularly light-skinned and had very subdued African-American features, characteristics evident in the photograph that may have made it difficult for some subjects to correctly and confidently determine his ethnicity.

Unlike the response pattern of white subjects, there was a striking similarity between the response patterns of African-American subjects attending predominantly African-American schools and African-American subjects attending multiracial schools. Both groups reacted much more positively to examples thought to be performed by other African-Americans. This contradicts some previous findings (Baptiste, et al., 1977) suggesting that African-American students attending predominantly African-American schools would tend to react more positively than their counterparts attending multiracial schools.

It could be speculated that this may be due to the different roles played by the school environment for white and African-American children. It is possible that the multiracial school setting may be, for the white student, the most significant point of contact with African-American peers and African-American culture. As such, the school setting may become a very powerful factor in the formation of this student's opinions and attitudes toward members of other ethnic groups. For the African-American student, on the other hand, important direct or indirect contact with the larger white culture has probably occurred throughout the student's life

and throughout the life of family members. The school setting, in this case, may play a later and possibly much less significant role in the shaping of this student's attitudes towards white peers.

Comparison of White and African-American Subjects' Responses

When overt culturally associative cues were not available to the subjects--when the preference decision was based on musical information alone--both African-American and white subjects demonstrated similar response patterns with both groups preferring the examples by white performers. Even when considering responses to each of the 10 examples individually it is evident that the differences between the two groups' preferences were minimal, a result consistent with that of Cox (1984) who found no difference between white and African-American students' responses to various ethnically neutral films, and that of Schuessler (1948) who found no difference between white and African-American students' responses to ethnically homogeneous music.

It is important to note that this result, that both white and African-American subjects preferred examples by white performers, does not necessarily suggest that these listeners would, in general, prefer performances by white musicians. In fact, if the subjects' responses to each individual selection are ranked from most preferred to least preferred it becomes quite clear that examples by white performers and examples by African-American performers are more or less evenly distributed throughout. It would be more accurate to say that, for these particular 10 examples, both white and African-American listeners tended to respond more positively overall to the five examples by white performers than to the five examples by African-American performers.

When ethnically associative visual stimuli were introduced along with the musical examples, the preference responses of the African-American listeners were greatly affected while the responses of the white listeners remained essentially unchanged. This result appears to be consistent with the claim of some researchers that preference for items associated with one's own ethnic group may be more a characteristic of minority group membership than a characteristic of ethnic group membership, in general (Hagborg, 1989; Singleton & Asher, 1979).

The proposition that structural musical elements are the most powerful factors in the process by which students form preference opinions appears to be supported when considering these subjects' written comments. For both white and African-American subjects, regardless of the inclusion or exclusion of accompanying visual stimulus, comments on structural elements, particularly rhythm and tempo, constituted the vast majority of their written responses. Similar findings were reported by LeBlanc (LeBlanc & Cote, 1983; LeBlanc & McCrary, 1983) who collected free response data in connection with his investigations of tempo preference. Conversely, McCrary (1993) reported that comments collected from white, Latino and African-American middle school students who were asked to evaluate white, Latino and African-American musical examples most often referred to non-musical issues. However, McCrary also reports that comments on such things as "outdated sound" were included among the non-musical evaluations. As such comments would be considered analytical in this study, it might be concluded that the discrepant findings may be due to divergent definitions of musical and non-musical written evaluations.

Though LeBlanc's subjects as well as those participating in the present study indicated tempo as a primary point of preference evaluation, the musical examples included here were all considered to be fast and were within a limited metronomic range. No relationships were found between the subjects' preference responses and the small tempo differences of the selected examples. An explanation for this may be found in the research of Kuhn (1987) where it is suggested that young or inexperienced listeners may, in some cases, allow melodic rhythm to be a primary factor in the judgment of tempo. Reevaluation of subject's preference responses with this in mind does, in fact, reveal the selections with less active melodic rhythm to be among the least preferred examples.

In light of the numerical evaluations subjects assigned, particularly the African-American subjects, it is remarkable that only one written comment emerged that appeared to refer to the accompanying pictures ("The music sounded good but I didn't judge them by how big the band was") and even in that case the comment did not pertain to the ethnicity of the performers. Two other comments were recorded, both positive and both made by African-American subjects, that did refer to ethnicity ("They were classical, and it is made by black people and white people" and "For blacks, no pieces don't fit for them"). Surprisingly, both of these comments were written by subjects who were presented with the musical stimulus alone without accompanying pictures.

It seems highly unlikely that not one of the African-American subjects would have been willing to indicate the importance of the visual stimuli in the preference decision-making process, yet the numerical preference evaluations appear to identify the accompanying pictures as having a

significant effect on these listeners. It is possible that attention to ethnically specific cues may not be a component of the active preference decision-making process, thus resulting in the absence of ethnically-related comments among these subjects' written responses. These specific cues may, instead, call up a set of more general principles derived from the student's particular cultural environment according to which numerous decisions--social, academic and professional as well as musical--may be formulated.

Fisher's (1951) observation that preference differences observed in response to known musical examples were absent in response to unknown pieces supports the presence of general, non-musical factors in the shaping of musical preference. In a later study she wrote:

> In reacting to familiar music the individual is not only influenced by the pattern of sounds, as such, but also by the context in which he previously heard the music and the context of what he knows other people whose opinions are important to him think about the music . . . When responding to unfamiliar music the individual has only a restricted opportunity for referring his judgments to the conventional frames of reference associated with his role in the culture. (Fisher & Fisher, 1951, p. 265)

Perhaps, in the specific case of musical preference, the direct influence of musical information is exercised as one or more factors of a listener's cultural environment establishes an ethnocentric hierarchy within the constraints of which more detailed evaluation takes place. This is suggested by the fact that the African-American listeners in this study seemed to have responded somewhat similarly to each of the 10 examples, relative to each other, within each of the three treatment conditions. In other words, evaluation of the musical material seems to have been conducted in a similar manner throughout. However, for each condition

this evaluation appears to have been conducted at a different level, more positive for same-group examples and less positive for other-group examples with examples without ethnically specific cues falling between the two.

It is noteworthy that each of the previous studies investigating ethnicity and its role in musical preference initially establishes culturally specific, often intentionally clear musical boundaries, thereby possibly engaging such a culturally determined hierarchy, if such a factor does exist. It is quite possible that, in such situations, minority subjects judge musical information not merely with more information in hand but, additionally, according to a more stratified decision-making process. In the two instances in which subjects did not have access to such clear distinctions and were not directed towards any particular cultural focus--the preference evaluations of instrumental examples included in Morrison's 1993 study and the music-only evaluations of the 10 examples included in the present study--it is possible that non-musical, ethnically-specific factors deriving from the listener's cultural environment were not allowed to operate.

Attitude

It was hypothesized that if musical preference decisions were affected more by the presence of culturally associative cues than by the musical stimulus itself then such biases might be manifest in the general attitude of the subjects toward members of their own and other ethnic groups. Data regarding this were collected using a set of 16 hypothetical social situations in which the respondent presumably came in contact with white and African-American individuals.

As found by McCrary (1992), from whose research the attitude form used in this study was adapted, both white and African-American subjects responded more positively to encounters with members of their own ethnic group. However, reflecting recent general attitude findings (National Conference of Christians and Jews, 1994), African-American subjects were much less positive about encounters with whites than white subjects were about encounters with African-Americans. In fact, only a very small difference existed between white subjects' mean response to encounters with African-Americans and African-American subjects' mean response to encounters with other African-Americans. It is important to note, however, that each of the two groups' mean attitude scores were toward the positive end of the scale. This is consistent with Hraba's (1972) finding that positive response toward one's own ethnic group does not necessarily equate to a negative response to other ethnic groups.

Interestingly, African-American subjects' responses to each of the items describing encounters with white individuals were, relative to each other, somewhat similar to their responses to the items describing encounters with other African-Americans. In both cases, the most positive responses were found in answer to sitting next to a white or African-American woman on a bus, having lunch with white or African-American friends and asking a white or African-American female salesperson for help. The least positive responses were observed in reaction to going to the mall with a group of white or African-American friends and asking a white or African-American security guard for help.

The similarity between African-American subjects' responses to the two sets of hypothetical encounters suggest that these students have

evaluated the specific social elements of the situations similarly. This response pattern is quite like that observed for African-American subjects' preference responses. Such a finding might be seen as strengthening the proposition of an a priori, culturally determined hierarchy that allows evaluation of situation- or stimulus-specific details discrete from qualitative judgments based on ethnic distinction.

The responses of white subjects demonstrated no such similarity in the evaluation of specific situations. Responses of these students were virtually identical for each of the encounters with other white individuals. A much greater variance was observed in their reaction to encounters with African-American individuals. Similar to the responses of African-American subjects the most positive response was found toward asking a black female salesperson for help and the least positive response was found toward going to the mall with a groups of black friends. To these white students, while all the described social situations were more or less equally acceptable when these situations involved other white individuals, when these situations involved African-Americans some situations appeared to be more acceptable than others. Such findings may indicate that, in the case of interaction with African-Americans or, possibly, other minority group members, the details of a specific social situation may be a more important factor than the individual's ethnicity.

From such a limited measurement tool, it would be difficult to draw any strong, general conclusions pertaining to these students' overall attitudes towards members of other ethnic groups. Though the finding that students respond more positively overall to same-group members is consistent with much previous research, the variability among the

individual items suggests that other factors strongly influence reactions to such things as social encounters.

Relationships Between Preference and Attitude

African-American subjects responded more positively to musical examples believed to be by African-American performers as well as to hypothetical encounters with African-American individuals while they were less positive in their evaluations of musical examples believed to be by white performers and of encounters with white individuals. However, despite this consistent preference for same-group musical and attitudinal items, no statistical correlation was found for either African-American or white subjects. The apparent lack of a relationship between students' responses to the two tasks seems to conflict with McCrary's (1992) finding that a significant positive correlation exists between white students' preference scores for examples by white artists and their attitude scores for encounters with white individuals. However, McCrary also reported a *rho* of only .18 which, though statistically significant, must be examined further to determine the extent to which this relationship is meaningful.

On the surface, the lack of an apparent relationship between preference and attitude scores indicates a certain amount of variability within each of the two subject groups. Though, in general, it appears that African-American students prefer both same-group musical examples and same-group social encounters, it certainly cannot be stated that this would hold true in every case. Similarly, among white students preference appears, in general, to be relatively unrelated to attitude scores although instances can certainly be found in which white subjects did respond similarly to both tasks.

At a deeper level, however, the question must be raised about the validity of the measurement tools or, more specifically, about the phenomena they are alleged to measure. There is probably little reason to doubt that preference responses are indeed reasonably accurate indications of subjects' opinions regarding each of the musical examples, whatever the musical or cultural factors that may be operating. However, it may be an inappropriate assumption to equate students' overall attitudes toward their own and other ethnic groups with responses to hypothetical social encounters.

Little agreement has been demonstrated among researchers regarding the best manner in which to collect attitude data (Brand, et al., 1974; Epstein, et al., 1976; Gitter, et al., 1971; Hraba, 1972; Katz & Zalk, 1974). The use of an attitude survey is among the most widely used collection methods though it is far from clear whether responses are an accurate reflection of attitude or a reaction to such peripheral forces as social acceptance or habituation. It is also impossible to state whether attitude responses can serve as even a reasonably accurate predictor of subsequent behaviors. Conversely, measurement of attitude through behavioral observations necessitates interpretation of the observed behaviors. The reliability of such interpretations is questionable as similar behaviors may not reflect similar attitudes.

In the case of the preference responses, subjects were informed that their opinions would be consequential in the development of materials to be used by music teachers; students were asked to perform a behavior that they believed would result in a real, meaningful outcome. In contrast, the attitude survey solicited reactions to imagined events with no real

consequences resulting from any particular response. In short, particularly in light of the preference results, it could be speculated that the finding that African-American students prefer musical examples perceived to be by African-American performers may be considered as valid a measure of attitude as their reactions to hypothetical social encounters. Nevertheless, any measure of attitude and its subsequent results must be approached with these limitations in mind.

Implications of the Findings and Recommendations for Further Study

With the relative dearth of general music offerings in the middle and upper grades, advancement from elementary school to middle or junior high school marks for many students the end of their participation in school music activities. Examination of students' musical values and responses at this level may provide important information toward the development of further musical experiences that may both reinforce the decisions of students who choose to continue their participation in school music activities and attract students whose interests may be less long-term or less performance oriented. The overall purpose of this study was to investigate the effect of ethnicity--both the listener's and the performer's--on the responses of middle school music students. The findings present the music educator with both an important option in the instruction of an ethnically diverse student body and a number of more specific questions about the cultural nature of musical preference:

1. *The importance of same-group musical models.* The findings of this and other recent studies suggest that, for African-American students (and possibly for students from other minority groups), the inclusion of music either specifically by African-American artists or possessing

characteristics that clearly link it with other African-Americans or African-American culture may result in a more positive musical encounter. Other findings have indeed demonstrated that the use of musical materials specifically associated with African-American culture resulted in a more positive attitude response from African-American students (Woodard, 1978/1979). Though such potentially positive musical encounters would be of great value in and of themselves and may prove to be an important and motivating first step into further guided musical activity, further study seems needed at this point examining the possible effects of such positive encounters on subsequent, more culturally removed musical experiences within the same or even different structured musical and educational contexts.

On a more general level, recent years have seen a greater awareness of the contributions of various ethnic groups to the larger American culture. This awareness has been accompanied by varying degrees of ethnocentric pride fostered by older family members and authority figures as well as powerful community institutions such as schools and churches. It may be speculated that the results of this study would have been quite different had it been undertaken before such self-awareness assumed such a critical place within the nation's ethnic communities. Similarly, it is possible that ever-increasing interaction among cultural groups may, in time, produce an environment in which it would be unlikely that the current results could be replicated.

2. *The student performer.* Recent findings, including those of the present study, have emerged from students cast in the dual role of listener and critic. However, in many school music programs performance

ensembles make up the largest part, and in many cases the sole component, of the music curriculum. Would students in a performing group respond differently to music featuring particular cultural associations? A possible hint at the results of such a line of study was suggested by Killian (1990) who reported that among African-American students asked to select a solo they would like to sing from the song "We Are the World" they preferred solos originally sung by African-American artists. Further investigation is needed that would look at the student in the more traditional role of young performer and evaluate the effects of a selected repertoire's specific ethnic associations. Might it also be true in this case that particular culturally associative elements--possibly the composer, the arranger, the original performer, the subject matter, the musical style--elicit a more positive response from certain student performers?

3. *The effect of age and experience.* The role of ethnic specificity in students' musical preference decisions may increase in importance as the students grow older. There is still considerable disagreement as to the effect of age and its related variables--maturity, grade level, length of contact with other-group members--on the reactions of students to members of other ethnic groups. Some studies have found that very young students do not appear to make preference decisions along ethnic lines while other studies, particularly those by Asher and Singleton (Asher, et al., 1982; Singleton & Asher, 1977, 1979), have reported a marked increase in preference for same-group interactions as students approach the middle school grades. May (1985) found that even the preference decisions of first,

second and third grade students differed when the musical stimulus carried clear cultural associations.

It would be revealing to compare the development of divergent stylistic preferences to the development of preference differences due to non-musical information (such as photographs or identification of well-known artists) among students of different ethnic backgrounds. Would younger African-American students respond as strongly as middle school students apparently do to visual stimulus or would their decisions reflect a more exclusive focus on musical information?

4. *Generalizing the findings.* Finally, the musical contributions of other cultures are appearing more and more often within the mainstream of American popular music just as the public who shapes the direction of the American musical scene becomes more and more diverse. Would results such as those found in this study emerge among students of other ethnic minorities? Could findings such as these be generalized across many or all minority groups? Such information would be extremely important to gather in light of the increasing diversity of our nation's student body.

Many multicultural music curricula emphasize music from around the world, as well they probably should. But the findings of this study do not assist in defining what may be meant by "same-group" musical models. For example, would the inclusion of musical examples by African performers get as positive a response from African-American students as the use of examples by African-American performers? Would there be a difference in the responses of Latino students to Mexican and Mexican-American performers? How about Cuban performers, South American

performers or Spanish performers? How culturally close to a student must a musical stimulus be--is there a critical cultural proximity?

Though many of the answers offered and questions raised by this study are centered around young listeners and their reactions to various musical and non-musical materials, one important consequence emerges for the classroom music teacher. The use of musical models representative of the various ethnic facets of our nation's musical culture requires a certain degree of knowledge on the part of the teacher--knowledge about the various musical styles that make up the American musical fabric and knowledge about the resources available from which to draw such varied material. Fortunately, recent years have seen the development of many educational resources designed to allow access to even the remotest corner of American musical history, to connect these styles and traditions to the larger social culture and to direct educators toward still further resource materials. More importantly, the musical representation of the nation's various ethnic groups is not an artificial concoction that must be developed by the music teacher. It is a creative phenomenon that has already occurred and continues to occur throughout our larger national culture. As music educators, then, it is our job to share the sources of this phenomenon, to share the various musical expressions so meaningful to each student with all students.

Summary and Conclusions

In light of this study's findings, perhaps it would be instructive to reconsider LeBlanc's preference model (see Figure 1.1, p. 2). Though the present results support speculation that characteristics of the individual listener may assist in predicting preference behaviors and that musical

preference decisions are influenced by both musical and cultural information, two specific clarifications seem to be appropriate. First, the hierarchical nature of the model may not clearly reflect important interactions between personal characteristics and cultural environment. LeBlanc (1982) suggests that ethnic group membership, along with several other listener-specific characteristics "limit and shape the processing of input data" (p. 36). The present findings, however, indicate that ethnic group membership, in and of itself, is not necessarily a major factor in the preference decision-making process. On the other hand, ethnicity is an important factor in determining and shaping a listener's cultural environment and, in turn, the various influences LeBlanc identifies as being associated with it. The same might also be said of other variables LeBlanc includes among significant personal characteristics, specifically gender and socioecomonic status, and possibly even maturation and personality. The hierarchical design of LeBlanc's model places the influence of cultural environment subordinate to the influence of these listener-specific characteristics when it appears, at least in the case of ethnic group membership, that the subordinate cultural biases may be largely determined by individual characteristics.

Second, the various influences of the musical material and selected elements of the cultural environment may be consecutive. While LeBlanc states that various musical and sociocultural factors may interact, his model depicts these interactions as linear. The findings of this study refine this speculation by suggesting that, when a collection of musical stimuli carries more than one set of specific ethnic associations, certain culturally-derived values may manifest themselves at some discrete stage of

preference evaluation, prior to or subsequent to which more detailed consideration of the musical material takes place. A listener's relative preference evaluations based on the specific characteristics of a musical stimulus appear to be similar regardless of the listener's ethnicity. However, ethnic group membership and its consequent cultural dimensions may significantly influence more general comparative preference decisions.

Other research has found that differences in musical preference appear to exist among groups according to ethnic background (Appleton, 1970/1971; Jaynes, et al., 1985; Killian, 1990; May, 1985; McCrary, 1992, 1993; Meadows, 1970/1971; Morrison, 1993). These same findings also appeared to suggest, however, that the observed differences in preference response were due to extra-musical factors, particularly the presence of culturally associative cues. The present study sought to answer three general questions:

1. Does the knowledge of a performer's ethnicity affect the music preference decisions of same- and other-group listeners? The results of this study suggest that it does, particularly in the case of African-American listeners. Though some of the preference evaluations of white listeners did become more positive when the evaluations were made in the presence of both musical and visual stimuli, overall the white listeners' preference responses for the musical material were consistent regardless of the accompanying visual information. On the other hand, the preference responses of African-American listeners varied greatly depending on the visual stimuli with their most positive evaluations in response to musical

examples believed to have been performed, as suggested by accompanying photographs, by African-American artists.

2. When controlling for apparent culturally associative cues, do white and African-American listeners demonstrate similar preference patterns? Again, judging from these results, the answer is yes. When white and African-American listeners were presented with only musical information, similar preference patterns emerged. Though general differences were found between all subjects' responses to examples by white performers and examples by African-American performers with subjects favoring the examples by white performers, more detailed examination revealed that preference evaluations of musical stimuli alone, at least in the case of the selections included in this study, did not result in distinctions according to the ethnicity of the performer.

3. Is there a relationship between musical preference for examples by same- and other-group performers and preference for same- and other-group social encounters? The findings from the present study suggest that no statistical relationship exists. Though, consistent with other research, both white and African-American subjects preferred same-group social encounters, in most cases a fair amount of variability was found among each of the survey items. However, due to the limitations of the measurement tool it would not be appropriate to say that no relationship exists between subjects' musical preferences and their attitudes toward members of their own and other ethnic groups.

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APPENDIX A

Social Situation Inventory

Subject No. [ ]

SOCIAL SITUATION INVENTORY
1993-1994

School Name:_____Grade:_____

Date of Birth:_____, 19_____

_____Male _____Female

_____African-American _____Asian

_____Latino _____Native American

_____White _____Other

DIRECTIONS: For each of the following situations tell us what you would do. With an **X**, mark the space anywhere between AGREE and DISAGREE that best shows your opinion--if you can't decide or if you have no strong feeling either way, mark your **X** in the middle space. Be sure to mark only one **X** for each statement.

All of your answers will be secret, so please answer truthfully.

There are no wrong answers.

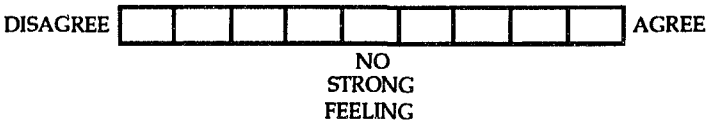
---

1. If I needed to know what time it was, and there was a younger woman and an older woman waiting at a bus stop, I would ask the younger woman.

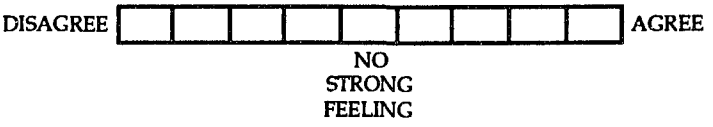
DISAGREE [ ][ ][ ][ ][ ][ ][ ][ ][ ] AGREE

NO STRONG FEELING

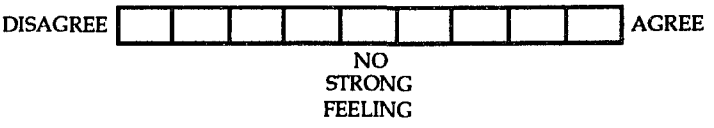
2. I would feel comfortable going to the mall with a group of black friends.



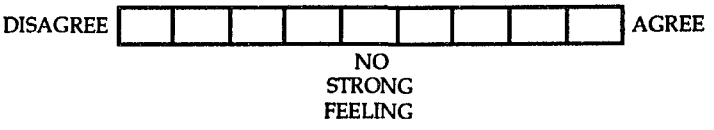
3. If, on the bus to the mall, the only seat available was next to a white woman, I would sit next to her.



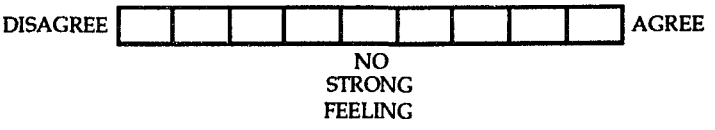
4. If I needed to transfer to another bus and the only seat available was one next to a black man, I'd just stand.



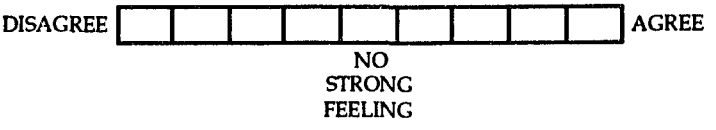
5. If I were buying a gift for a friend, I would trust an older man to help me.



6. I would feel comfortable going to the mall with a group of white friends.



7. If my black friend was sick and could not go to the mall, but my white friend could, I'd just go by myself.



8. If I were buying new shoes at the mall and two men, an older salesman and a younger salesman, were available to help, I'd ask the older man for help.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

9. If I saw some white friends in the mall and they invited me to have lunch with them, I'd make up an excuse and not go.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

10. If I lost my wallet while shopping at the mall, I would trust a black security guard to help me.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

11. If I were buying new shoes at the mall and the only salesperson available was a black woman, I would not ask for help.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

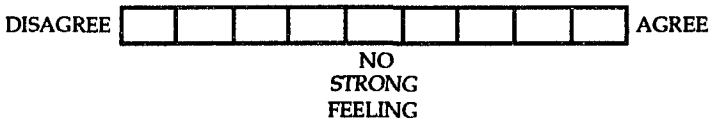
NO
STRONG
FEELING

12. If I and a group of my white friends were getting together to go to the mall, I would feel comfortable asking some of my black friends to come along, too.

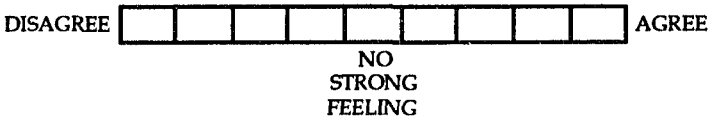
DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

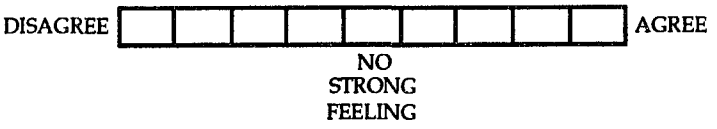
13. If I lost my wallet while shopping at the mall, I would trust a white security guard to help me.



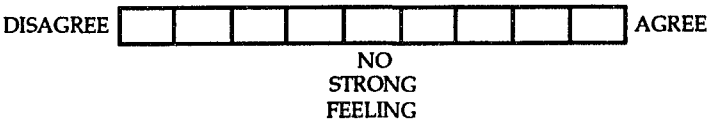
14. If I were buying new shoes at the mall and the only salesperson available was a white woman, I would not ask for help.



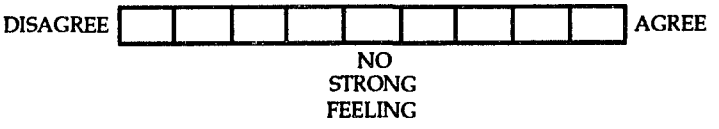
15. If I were buying a gift for a friend and two women, an older woman and a younger woman were available to help me, I would ask the younger woman.



16. If I saw some black friends in the mall and they invited me to have lunch with them, I'd make up an excuse and not go.



17. If I and a group of my black friends were getting together to go to the mall, I would feel comfortable asking some of my white friends to come along, too.



18. If my white friend was sick and could not go to the mall, but my black friend could, I'd just go by myself.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

19. If, on the bus to the mall, the only seat available was next to a black woman, I would sit next to her.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

20. If I needed to transfer to another bus and the only seat available was one next to a white man, I'd just stand.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

21. If I needed to know what time it was and there was a younger man and an older man waiting at the bus stop, I would ask the younger man.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

22. If, on the bus, there were only two seats available, one next to an older woman and one next to a younger woman, I would sit next to the older woman.

DISAGREE ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ AGREE

NO
STRONG
FEELING

END

Thank you for your participation.

APPENDIX B

Preference Forms

ID No._____
Form [ ]

We need your help!

The authors of this simple test are putting together a set of recordings for teachers and students to use when learning about American jazz music of the 1930s and 1940s. We just want to know what you like.

First, answer the questions on the next page.

Next, you will hear parts of 10 songs. Circle the number on the scale that best describes your opinion. At one end "9" is the highest mark you can give--that means you liked the piece very much. At the other end "1" is the lowest mark you can give--that means you didn't like the piece at all. In the middle "5" means that you didn't have a strong feeling either way. Mark anywhere along the scale you like.

We will choose what songs to include in our collection according to your opinions so *please be honest.*

Remember...these songs were recorded over 50 years ago so the recordings might not sound as clear as what we are used to today.

Thanks for your help!

Please answer the following questions.

1. The name of your school:

   _____

2. Your grade in school:_____

3. Your birthdate:_____, 19_____

4. (circle one) Male Female

5. (circle one) African-American Asian

   Latino Native American White

   Other_____

6. How many years have you been in...

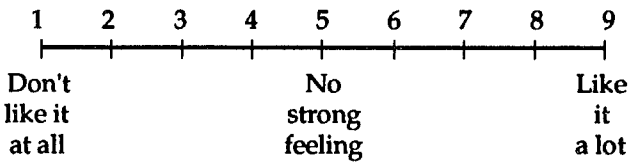
   band_____

   choir_____

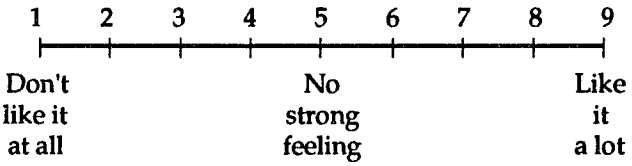
   other music class_____

[Form No. 1]

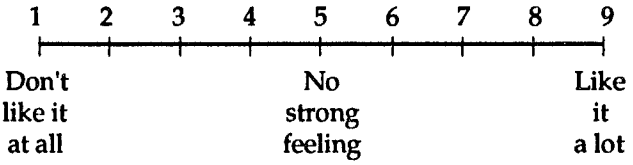
Example 1



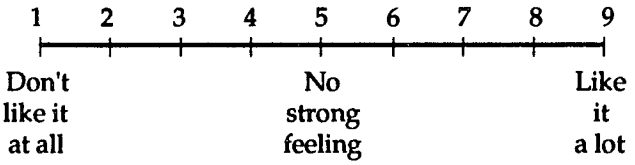
Example 2



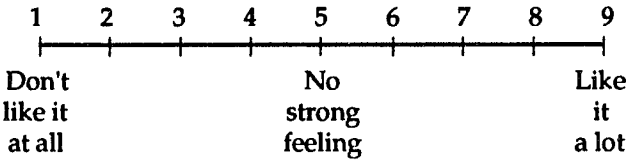
Example 3



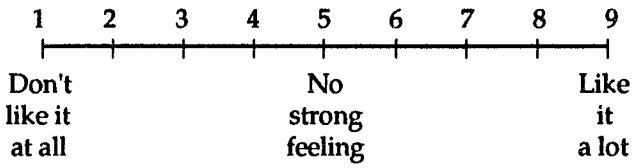
Example 4



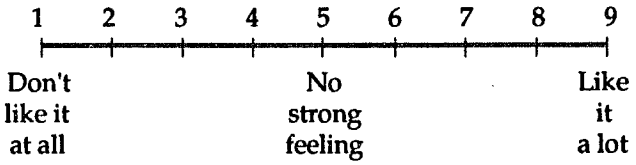
Example 5



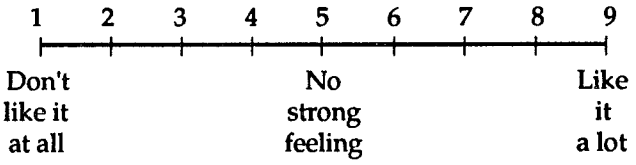
Example 6



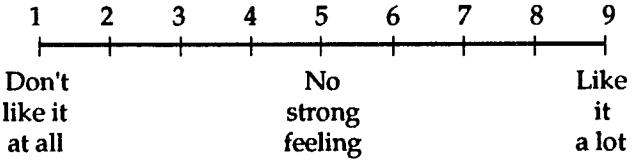
Example 7



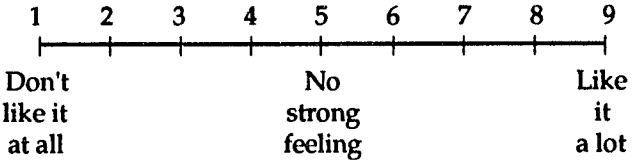
Example 8



Example 9

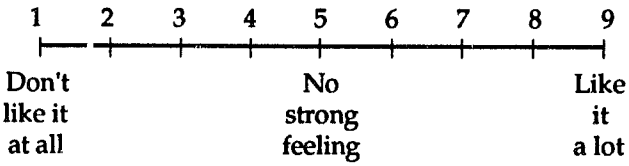


Example 10

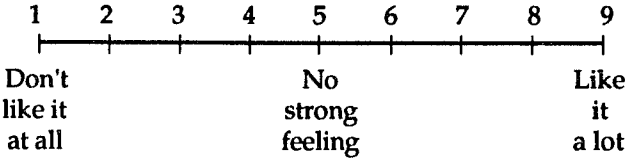


[Form No. 2]

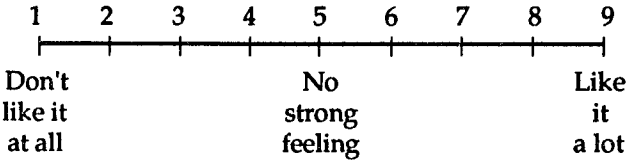
Example 1 Jimmie Lunceford



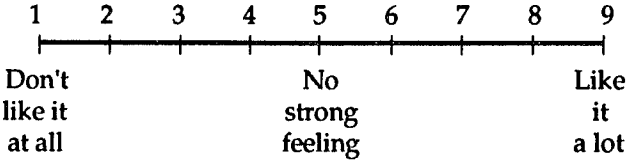
Example 2 Woody Herman



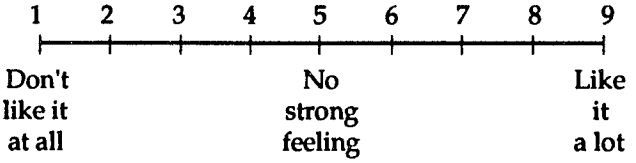
Example 3 Tommy Dorsey



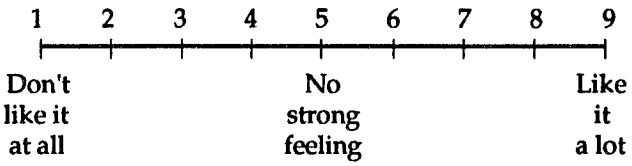
Example 4 Artie Shaw



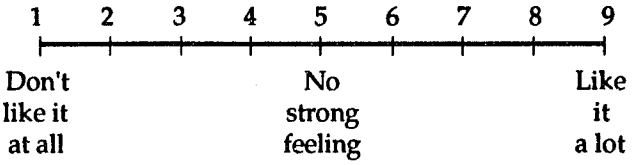
Example 5 Fletcher Henderson



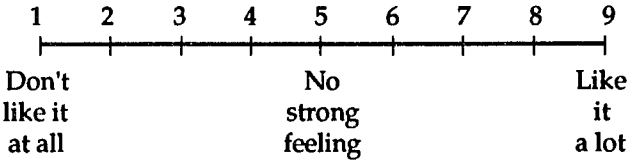
Example 6 Benny Goodman



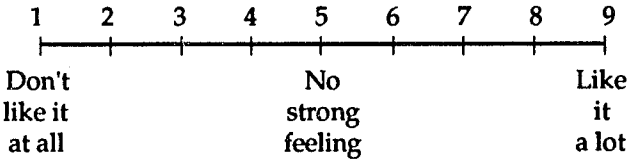
Example 7 Duke Ellington



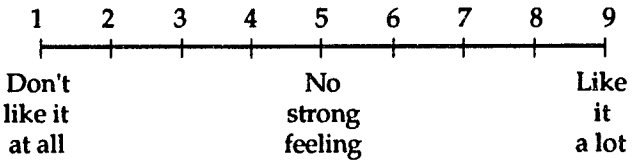
Example 8 Chick Webb



Example 9 Bob Crosby

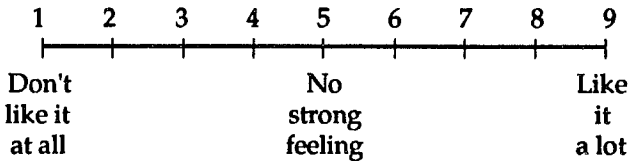


Example 10 Count Basie

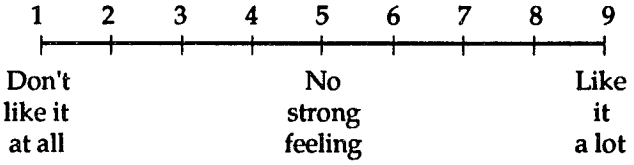


[Form No. 3]

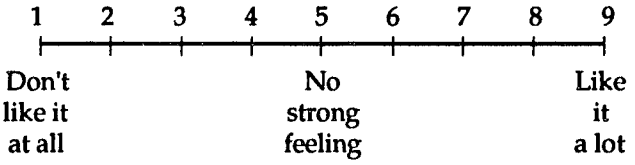
Example 1 Artie Shaw



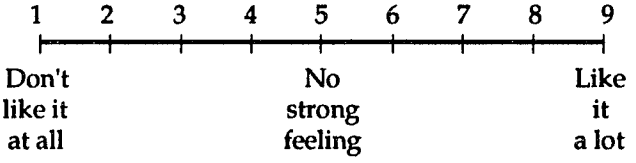
Example 2 Chick Webb



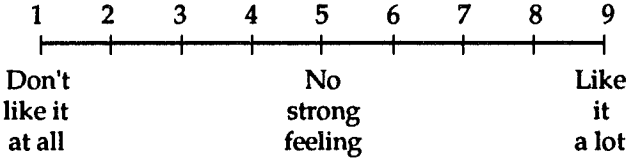
Example 3 Jimmie Lunceford



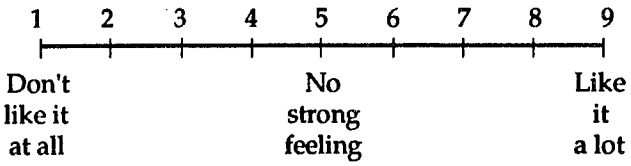
Example 4 Fletcher Henderson



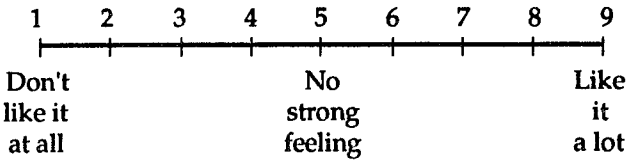
Example 5 Tommy Dorsey



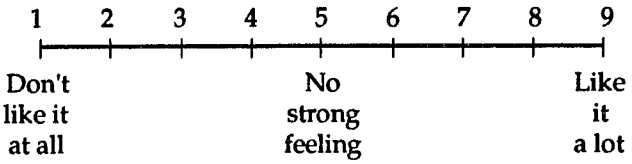
Example 6 Duke Ellington



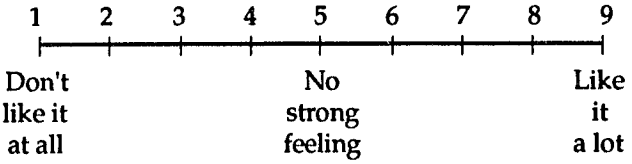
Example 7 Bob Crosby



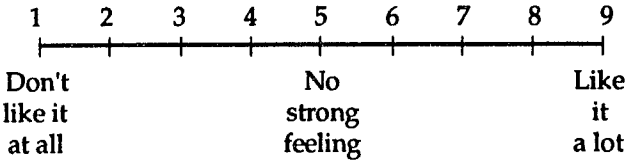
Example 8 Woody Herman



Example 9 Count Basie



Example 10 Benny Goodman



Comments

- What was it about the pieces you liked that made you like them so much?

- What was it about the pieces you didn't like that made you dislike them so much?

APPENDIX C

Pilot Follow-Up Survey

Follow-up Information Survey

Form 1

Thanks for your help in filling out our listening survey. You can help us design future surveys by answering the following questions.

1. Were the instructions clear and easy to understand? (circle one)

   Yes No

2. Was the 9-point scale easy to use? (circle one)

   Yes No

3. Did you recognize any of the 10 examples? (circle one)

   Yes No

   Which ones? _____

4. Would it have helped you to see a picture of the band that performed each example? (circle one)

   Yes No Maybe

Follow-up Information Survey

Form 2

Thanks for your help in filling out our listening survey. You can help us design future surveys by answering the following questions.

1. Were the instructions clear and easy to understand? (circle one)

   Yes No

2. Was the 9-point scale easy to use? (circle one)

   Yes No

3. Did it help you to see a picture of the band that performed each example? (circle one)

   Yes No

4. Did you recognize any of the 10 examples? (circle one)

   Yes No

   Which ones? _____

5. Did you recognize any of the 10 band leaders? (circle one)

   Yes No

   Which ones?_____

APPENDIX D

Raw Preference Data

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
1.	White	Multiracial	No Slides (1)	8	5	5	8	8	7	8	8	5	9
2.	White	Multiracial	No Slides (1)	8	6	5	9	9	8	7	6	8	9
3.	White	Multiracial	No Slides (1)	6	4	7	7	6	5	6	5	7	8
4.	White	Multiracial	No Slides (1)	8	4	6	8	8	8	8	9	9	9
5.	White	Multiracial	No Slides (1)	5	6	6	5	7	4	5	4	3	5
6.	White	Multiracial	No Slides (1)	7	5	9	3	5	9	7	7	5	7
7.	White	Multiracial	No Slides (1)	5	4	7	5	5	5	4	6	5	5
8.	White	Multiracial	No Slides (1)	8	5	6	8	7	7	6	7	8	9
9.	White	Multiracial	No Slides (1)	9	6	8	8	8	6	5	4	4	9
10.	White	Multiracial	No Slides (1)	6	4	7	9	8	5	7	4	6	7
11.	White	Multiracial	No Slides (1)	8	4	6	8	7	5	9	6	9	7
12.	White	Multiracial	No Slides (1)	7	5	7	8	9	5	7	9	6	9
13.	White	Multiracial	No Slides (1)	6	2	8	9	9	3	9	1	5	8
14.	White	Multiracial	No Slides (1)	7	3	5	8	7	7	9	8	7	6
15.	African-American	Multiracial	No Slides (1)	8	5	4	8	9	2	8	9	9	7
16.	African-American	Multiracial	No Slides (1)	8	7	5	4	6	7	8	6	9	9
17.	White	Multiracial	No Slides (1)	7	3	4	9	2	9	7	3	6	8
18.	African-American	Multiracial	No Slides (1)	5	7	6	5	5	5	7	6	7	7
19.	White	Multiracial	No Slides (1)	8	6	5	4	5	4	9	8	6	9
20.	White	Multiracial	Correct Slides (2)	8	6	4	7	5	6	8	5	9	6
21.	African-American	Multiracial	Correct Slides (2)	8	5	9	8	9	1	9	6	7	9
22.	African-American	Multiracial	Correct Slides (2)	8	3	9	1	5	9	6	1	5	1
23.	African-American	Multiracial	Correct Slides (2)	2	5	3	2	5	5	7	1	7	3
24.	African-American	Multiracial	Correct Slides (2)	9	3	5	4	1	9	5	2	9	4
25.	White	Multiracial	Correct Slides (2)	6	6	8	6	6	7	8	6	9	3
26.	White	Multiracial	Correct Slides (2)	6	5	8	6	5	5	6	5	5	8
27.	White	Multiracial	Correct Slides (2)	7	5	5	5	4	6	7	6	7	7

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
28.	White	Multiracial	Correct Slides (2)	6	5	8	7	3	8	8	1	9	2
29.	White	Multiracial	Correct Slides (2)	6	5	8	7	4	4	5	5	7	6
30.	African-American	Multiracial	Correct Slides (2)	5	8	9	9	9	7	9	1	6	9
31.	White	Multiracial	Correct Slides (2)	3	4	6	6	5	4	4	6	4	4
32.	White	Multiracial	Correct Slides (2)	7	3	4	5	6	7	6	3	1	5
33.	African-American	Multiracial	Correct Slides (2)	5	9	9	5	8	9	5	1	9	8
34.	White	Multiracial	Correct Slides (2)	7	6	8	6	8	6	8	7	8	8
35.	White	Multiracial	Correct Slides (2)	5	6	8	5	5	5	5	9	5	5
36.	White	Multiracial	Correct Slides (2)	9	7	9	8	9	7	9	8	9	8
37.	White	Multiracial	Correct Slides (2)	8	7	9	8	9	8	8	3	6	7
38.	White	Multiracial	Correct Slides (2)	7	8	2	5	9	9	5	4	8	5
39.	African-American	Multiracial	Correct Slides (2)	5	9	9	7	6	7	9	1	9	7
40.	White	Multiracial	Correct Slides (2)	9	7	8	5	8	7	9	5	5	4
41.	White	Multiracial	Correct Slides (2)	9	7	8	6	7	8	9	8	8	9
42.	White	Multiracial	Correct Slides (2)	8	4	7	7	8	7	8	7	9	2
43.	White	Multiracial	Correct Slides (2)	7	3	7	8	9	5	7	7	9	6
44.	African-American	Multiracial	Correct Slides (2)	9	9	9	7	8	9	9	8	9	9
45.	African-American	Multiracial	Incorrect Slides (3)	9	9	8	8	8	9	9	8	8	8
46.	African-American	Multiracial	Incorrect Slides (3)	5	3	5	7	1	5	6	5	5	5
47.	African-American	Multiracial	Incorrect Slides (3)	5	3	5	7	1	5	6	5	5	5
48.	African-American	Multiracial	Incorrect Slides (3)	9	1	5	5	5	5	9	•	6	9
49.	African-American	Multiracial	Incorrect Slides (3)	•	•	•	•	•	9	5	9	9	5
50.	African-American	Multiracial	Incorrect Slides (3)	5	1	9	8	5	6	9	8	4	9
51.	African-American	Multiracial	Incorrect Slides (3)	9	1	7	8	1	7	8	9	2	9
52.	African-American	Multiracial	Incorrect Slides (3)	9	5	1	8	5	9	9	7	1	5
53.	African-American	Multiracial	Incorrect Slides (3)	6	4	5	4	7	5	9	5	7	8
54.	African-American	Multiracial	Incorrect Slides (3)	9	7	6	1	8	5	6	9	6	9
55.	White	Multiracial	Incorrect Slides (3)	7	1	5	5	8	3	7	5	6	5
56.	White	Multiracial	Incorrect Slides (3)	3	1	2	7	•	2	4	6	9	•
57.	White	Multiracial	Incorrect Slides (3)	9	5	7	8	7	6	9	8	7	8
58.	White	Multiracial	Incorrect Slides (3)	6	3	2	5	6	2	6	8	1	7

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
59.	African-American	Multiracial	Incorrect Slides (3)	6	5	5	6	9	6	6	5	5	5
60.	African-American	Multiracial	Incorrect Slides (3)	7	5	6	6	6	8	•	1	6	7
61.	African-American	Multiracial	Incorrect Slides (3)	9	2	5	7	8	2	7	2	5	3
62.	African-American	Multiracial	Incorrect Slides (3)	7	3	6	8	6	2	5	1	3	1
63.	African-American	Multiracial	Incorrect Slides (3)	9	1	8	9	1	5	9	9	9	9
64.	African-American	Multiracial	Incorrect Slides (3)	9	8	9	9	2	5	9	8	9	9
65.	African-American	Multiracial	Incorrect Slides (3)	9	5	9	9	5	5	9	9	1	9
66.	White	Multiracial	Incorrect Slides (3)	9	5	5	9	9	5	9	5	9	5
67.	White	Multiracial	Incorrect Slides (3)	9	5	9	9	9	9	9	9	9	9
68.	White	Multiracial	Incorrect Slides (3)	9	3	7	5	2	9	8	7	8	5
69.	White	Multiracial	Incorrect Slides (3)	9	3	1	8	4	1	5	7	6	9
70.	African-American	Multiracial	Incorrect Slides (3)	9	3	8	6	9	2	7	4	5	8
71.	African-American	Multiracial	Incorrect Slides (3)	8	7	8	8	6	5	7	8	8	5
72.	African-American	Multiracial	Incorrect Slides (3)	9	5	9	7	7	5	7	5	3	9
73.	African-American	Multiracial	Incorrect Slides (3)	9	5	8	7	1	8	9	9	1	9
74.	White	Multiracial	Incorrect Slides (3)	8	6	5	9	9	8	9	9	9	9
75.	White	Multiracial	Incorrect Slides (3)	9	4	1	3	5	7	5	5	7	9
76.	White	Multiracial	Incorrect Slides (3)	8	6	3	5	6	5	3	6	8	8
77.	White	Multiracial	Incorrect Slides (3)	8	5	7	6	7	9	8	9	9	9
78.	White	Multiracial	Incorrect Slides (3)	7	7	5	8	9	8	8	6	6	8
79.	White	Multiracial	Incorrect Slides (3)	9	2	1	5	4	4	6	7	8	1
80.	White	Multiracial	Incorrect Slides (3)	6	5	7	5	6	5	7	8	5	9
81.	African-American	Multiracial	Incorrect Slides (3)	7	2	5	4	8	5	8	7	5	9
82.	White	Multiracial	Incorrect Slides (3)	6	6	4	5	6	5	6	6	5	6
83.	White	Multiracial	Incorrect Slides (3)	7	6	5	4	6	6	7	4	5	9
84.	African-American	Multiracial	Incorrect Slides (3)	9	7	6	5	2	5	9	8	5	9
85.	White	Multiracial	Incorrect Slides (3)	9	9	8	9	9	9	9	9	9	9
86.	White	Multiracial	Incorrect Slides (3)	9	4	2	9	9	3	9	9	8	9
87.	White	Multiracial	Incorrect Slides (3)	6	3	8	1	9	5	1	1	1	5
88.	White	Multiracial	Incorrect Slides (3)	8	6	4	7	3	3	6	6	5	3
89.	African-American	Multiracial	Correct Slides (2)	8	2	1	1	5	3	5	2	1	9

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
90.	White	Multiracial	Correct Slides (2)	8	3	5	6	7	4	7	5	6	3
91.	White	Multiracial	Correct Slides (2)	9	8	8	7	8	9	6	5	9	6
92.	African-American	Multiracial	Correct Slides (2)	4	4	4	1	6	5	1	5	4	8
93.	African-American	Multiracial	Correct Slides (2)	2	5	5	3	5	4	3	5	5	2
94.	White	Multiracial	Correct Slides (2)	7	9	8	6	8	3	6	8	9	8
95.	White	Multiracial	Correct Slides (2)	8	9	5	6	6	5	7	8	4	7
96.	White	Multiracial	Correct Slides (2)	•	•	•	•	8	3	9	6	7	7
97.	White	Multiracial	Correct Slides (2)	7	9	4	9	7	6	3	5	9	9
98.	African-American	Multiracial	Correct Slides (2)	7	9	7	9	8	9	8	8	7	8
99.	White	Predominantly White	Correct Slides (2)	3	5	6	5	7	8	4	5	1	1
100.	White	Predominantly White	Correct Slides (2)	6	3	5	6	2	7	7	6	8	9
101.	White	Predominantly White	Correct Slides (2)	1	3	5	3	1	6	5	6	4	7
102.	White	Predominantly White	Correct Slides (2)	6	2	1	3	2	4	6	1	1	5
103.	White	Predominantly White	Correct Slides (2)	7	5	5	5	3	5	6	5	4	4
104.	White	Predominantly White	Correct Slides (2)	6	4	5	6	9	7	7	1	8	9
105.	White	Predominantly White	Correct Slides (2)	1	1	1	1	1	5	1	1	1	2
106.	White	Predominantly White	Correct Slides (2)	7	5	4	8	3	5	8	7	1	9
107.	White	Predominantly White	Correct Slides (2)	1	1	1	1	1	1	1	1	1	1
108.	White	Predominantly White	Correct Slides (2)	6	1	1	2	3	9	7	6	4	1
109.	White	Predominantly White	Correct Slides (2)	7	1	1	6	5	7	6	1	2	6
110.	White	Predominantly White	Correct Slides (2)	4	5	6	4	3	6	5	4	6	7
111.	African-American	Predominantly White	Correct Slides (2)	4	5	7	8	3	9	9	6	8	7
112.	White	Predominantly White	Correct Slides (2)	2	3	3	2	1	7	5	1	4	3
113.	White	Predominantly White	Correct Slides (2)	8	4	5	6	7	7	9	8	7	9
114.	White	Predominantly White	Correct Slides (2)	8	6	7	7	6	6	7	7	8	7
115.	White	Predominantly White	Correct Slides (2)	5	6	3	5	1	7	5	7	8	8
116.	White	Predominantly White	Correct Slides (2)	6	5	5	5	4	6	6	6	7	7
117.	African-American	Predominantly White	Correct Slides (2)	2	2	3	2	1	8	4	2	9	1
118.	White	Predominantly White	Correct Slides (2)	7	8	8	5	4	8	8	8	9	9
119.	White	Predominantly White	Correct Slides (2)	7	4	4	5	4	7	6	5	6	5
120.	White	Predominantly White	Correct Slides (2)	5	3	1	1	2	1	5	1	1	2

Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
121. White	Predominantly White	Correct Slides (2)	5	3	2	6	4	5	7	6	6	6
122. White	Predominantly White	Correct Slides (2)	7	5	3	4	5	6	2	7	6	4
123. White	Predominantly White	Correct Slides (2)	7	5	4	7	3	7	5	6	7	5
124. White	Predominantly White	Correct Slides (2)	6	2	4	5	2	7	3	1	2	6
125. White	Predominantly White	Correct Slides (2)	6	4	5	6	5	6	7	7	7	8
126. White	Predominantly White	Correct Slides (2)	7	3	3	4	5	5	6	6	7	7
127. White	Predominantly White	Correct Slides (2)	7	4	6	7	3	8	7	7	6	8
128. White	Predominantly White	Incorrect Slides (3)	8	4	7	7	7	6	9	7	8	9
129. African-American	Predominantly White	Incorrect Slides (3)	8	3	7	6	8	7	9	9	7	9
130. White	Predominantly White	Incorrect Slides (3)	8	4	9	4	8	7	9	4	8	3
131. White	Predominantly White	Incorrect Slides (3)	7	5	8	5	8	4	6	3	6	5
132. White	Predominantly White	Incorrect Slides (3)	9	9	9	9	5	9	9	9	9	9
133. African-American	Predominantly White	Incorrect Slides (3)	7	2	5	6	6	2	8	7	7	9
134. White	Predominantly White	Incorrect Slides (3)	2	1	3	3	2	3	4	3	3	4
135. White	Predominantly White	Incorrect Slides (3)	1	2	3	4	5	3	4	5	2	4
136. White	Predominantly White	Incorrect Slides (3)	8	6	8	8	4	9	5	7	9	8
137. White	Predominantly White	Incorrect Slides (3)	5	1	5	3	4	3	4	1	2	2
138. White	Predominantly White	Incorrect Slides (3)	9	4	5	3	5	7	5	6	8	6
139. White	Predominantly White	Incorrect Slides (3)	5	1	2	5	1	1	1	1	1	2
140. White	Predominantly White	Incorrect Slides (3)	8	5	8	7	7	7	8	8	8	8
141. White	Predominantly White	Incorrect Slides (3)	5	1	5	3	4	3	2	1	2	2
142. White	Predominantly White	Incorrect Slides (3)	8	6	7	8	8	8	8	8	8	7
143. White	Predominantly White	Incorrect Slides (3)	1	1	1	1	1	9	1	1	1	1
144. White	Predominantly White	Incorrect Slides (3)	9	5	9	9	9	8	9	9	9	9
145. White	Predominantly White	Incorrect Slides (3)	5	1	3	2	5	5	5	4	4	5
146. White	Predominantly White	Incorrect Slides (3)	9	5	7	5	6	5	9	6	7	9
147. White	Multiracial	Correct Slides (2)	9	7	8	3	5	7	8	9	5	4
148. African-American	Multiracial	Correct Slides (2)	1	4	5	7	7	9	5	6	5	2
149. White	Multiracial	No Slides (1)	6	8	1	7	3	9	9	1	2	9
150. White	Multiracial	No Slides (1)	3	2	1	3	2	4	3	4	2	6
151. White	Multiracial	No Slides (1)	7	3	8	5	8	5	9	1	9	9

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
152.	African-American	Multiracial	No Slides (1)	1	1	4	5	7	7	1	5	1	3
153.	African-American	Multiracial	No Slides (1)	1	1	5	3	1	9	3	1	1	1
154.	African-American	Multiracial	No Slides (1)	9	9	7	9	9	9	9	9	9	9
155.	African-American	Multiracial	No Slides (1)	9	8	8	7	7	9	9	8	9	9
156.	African-American	Multiracial	No Slides (1)	9	9	8	7	8	9	7	5	8	8
157.	White	Multiracial	No Slides (1)	8	9	8	9	8	9	8	9	9	9
158.	White	Multiracial	No Slides (1)	7	5	5	5	6	4	4	4	6	7
159.	African-American	Multiracial	No Slides (1)	8	1	1	7	1	9	1	1	1	4
160.	White	Multiracial	No Slides (1)	4	1	4	2	1	5	3	3	2	6
161.	White	Multiracial	No Slides (1)	5	1	6	2	5	4	7	1	6	1
162.	White	Multiracial	No Slides (1)	6	5	8	8	9	5	7	2	5	5
163.	White	Multiracial	No Slides (1)	9	6	8	9	9	9	8	9	5	7
164.	White	Multiracial	No Slides (1)	6	4	8	6	7	4	4	5	5	7
165.	White	Multiracial	No Slides (1)	8	9	2	9	4	1	5	9	7	7
166.	White	Multiracial	No Slides (1)	6	1	2	5	3	2	7	3	1	3
167.	White	Multiracial	No Slides (1)	9	9	8	7	8	7	9	8	9	9
168.	White	Multiracial	No Slides (1)	9	6	9	9	8	7	8	9	8	8
169.	White	Multiracial	No Slides (1)	8	9	7	7	9	8	9	8	9	9
170.	African-American	Multiracial	No Slides (1)	1	3	5	7	8	9	6	4	2	1
171.	White	Multiracial	No Slides (1)	7	1	9	6	8	2	9	5	9	3
172.	White	Multiracial	No Slides (1)	6	4	7	6	5	8	6	1	6	8
173.	White	Multiracial	No Slides (1)	9	2	5	6	9	2	2	1	1	1
174.	White	Multiracial	No Slides (1)	1	1	1	1	1	1	1	1	1	1
175.	White	Multiracial	No Slides (1)	3	2	8	9	1	9	9	9	9	5
176.	White	Multiracial	No Slides (1)	9	2	5	7	9	1	5	1	1	9
177.	African-American	Multiracial	No Slides (1)	8	3	5	1	7	1	7	5	1	7
178.	White	Multiracial	No Slides (1)	9	5	9	5	7	5	5	9	9	9
179.	White	Multiracial	No Slides (1)	9	5	3	6	5	4	8	9	7	8
180.	White	Multiracial	No Slides (1)	7	5	2	6	6	4	9	8	5	8
181.	White	Predominantly African-American	No Slides (1)	3	5	6	7	5	9	6	5	1	5
182.	White	Predominantly African-American	No Slides (1)	2	5	7	8	9	5	8	1	5	1

			Musical Examples									
Ethnicity	School Type	Preference Form	1	2	3	4	5	6	7	8	9	10
183. African-American	Predominantly African-American	No Slides (1)	4	3	2	6	3	1	6	1	2	4
184. African-American	Predominantly African-American	No Slides (1)	8	6	5	7	5	3	8	5	7	9
185. African-American	Predominantly African-American	No Slides (1)	9	7	5	9	6	7	8	4	8	5
186. African-American	Predominantly African-American	No Slides (1)	9	1	7	8	5	8	8	7	5	9
187. African-American	Predominantly African-American	No Slides (1)	8	3	2	8	5	8	6	7	5	7
188. White	Predominantly African-American	No Slides (1)	6	8	9	4	2	5	7	7	5	4
189. African-American	Predominantly African-American	No Slides (1)	5	3	4	5	2	1	4	4	3	2
190. African-American	Predominantly African-American	No Slides (1)	9	8	9	9	9	8	9	8	9	8
191. White	Predominantly African-American	No Slides (1)	6	3	4	5	2	4	5	1	3	7
192. White	Predominantly African-American	No Slides (1)	9	5	7	9	7	3	8	9	9	9
193. African-American	Predominantly African-American	No Slides (1)	8	3	1	9	3	1	9	4	2	4
194. African-American	Predominantly African-American	No Slides (1)	9	4	5	8	1	5	9	5	1	7
195. White	Predominantly African-American	No Slides (1)	8	1	5	7	5	8	9	1	7	8
196. African-American	Predominantly African-American	Correct Slides (2)	8	5	5	6	7	4	6	5	8	8
197. African-American	Predominantly African-American	Correct Slides (2)	9	6	8	5	7	3	7	6	9	7
198. African-American	Predominantly African-American	Correct Slides (2)	7	6	7	5	8	4	8	7	7	8
199. African-American	Predominantly African-American	Correct Slides (2)	9	7	5	3	3	5	6	1	7	8
200. African-American	Predominantly African-American	Correct Slides (2)	8	7	5	7	4	6	5	8	9	9
201. African-American	Predominantly African-American	Correct Slides (2)	1	8	1	5	5	7	6	3	8	5
202. African-American	Predominantly African-American	Correct Slides (2)	9	9	6	4	1	9	4	9	6	3
203. African-American	Predominantly African-American	Correct Slides (2)	9	9	7	1	5	9	4	5	8	2
204. African-American	Predominantly African-American	Correct Slides (2)	9	9	7	1	5	9	6	8	9	1
205. African-American	Predominantly African-American	Correct Slides (2)	9	8	7	1	1	8	9	5	6	1
206. African-American	Predominantly African-American	Correct Slides (2)	6	8	2	4	5	7	6	5	5	4
207. African-American	Predominantly African-American	Correct Slides (2)	5	7	5	8	5	5	5	4	8	5
208. White	Predominantly African-American	Correct Slides (2)	9	9	9	9	9	7	9	9	7	9
209. White	Predominantly African-American	Correct Slides (2)	5	7	8	7	5	2	3	1	4	8
210. African-American	Predominantly African-American	Correct Slides (2)	5	1	5	8	2	1	5	2	9	3
211. White	Predominantly African-American	Correct Slides (2)	6	3	8	5	9	9	6	1	9	5
212. White	Predominantly African-American	Correct Slides (2)	6	3	5	6	4	7	5	4	7	6
213. African-American	Predominantly African-American	Correct Slides (2)	9	9	8	9	3	9	9	9	9	9

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
214.	White	Predominantly African-American	Correct Slides (2)	5	3	8	7	5	7	9	6	5	9
215.	African-American	Predominantly African-American	Correct Slides (2)	8	6	5	7	5	7	8	5	4	2
216.	African-American	Predominantly African-American	Correct Slides (2)	7	5	7	5	9	6	5	7	9	5
217.	African-American	Predominantly African-American	Correct Slides (2)	8	9	4	8	4	6	4	2	7	5
218.	African-American	Predominantly African-American	Correct Slides (2)	7	1	8	5	3	4	2	5	9	7
219.	African-American	Predominantly African-American	Correct Slides (2)	9	9	9	6	1	9	3	4	8	5
220.	White	Predominantly African-American	Correct Slides (2)	8	6	4	7	9	7	6	8	6	9
221.	White	Predominantly African-American	Correct Slides (2)	8	5	8	6	5	9	7	6	5	4
222.	African-American	Predominantly African-American	Correct Slides (2)	5	9	4	3	6	9	1	2	8	9
223.	African-American	Predominantly African-American	Correct Slides (2)	8	9	8	7	5	7	4	7	8	9
224.	White	Predominantly African-American	Correct Slides (2)	8	5	6	3	5	6	3	5	7	7
225.	African-American	Predominantly African-American	Correct Slides (2)	7	6	6	8	5	5	6	7	8	6
226.	White	Predominantly African-American	Correct Slides (2)	7	3	6	8	7	8	7	8	8	9
227.	White	Multiracial	No Slides (1)	7	4	5	6	6	4	5	5	7	5
228.	African-American	Multiracial	No Slides (1)	8	7	9	9	7	8	9	8	7	9
229.	African-American	Multiracial	No Slides (1)	8	7	5	6	4	7	6	5	3	7
230.	White	Multiracial	No Slides (1)	8	4	5	7	5	6	5	8	5	9
231.	African-American	Multiracial	No Slides (1)	7	5	4	8	5	6	7	5	6	9
232.	African-American	Multiracial	No Slides (1)	8	7	9	9	7	8	9	8	7	8
233.	White	Multiracial	No Slides (1)	9	7	6	7	6	5	7	8	7	6
234.	African-American	Multiracial	Correct Slides (2)	5	9	8	7	5	6	2	4	3	8
235.	African-American	Multiracial	Correct Slides (2)	5	4	6	6	5	7	7	6	6	8
236.	African-American	Multiracial	Correct Slides (2)	8	9	9	8	1	7	2	5	9	9
237.	African-American	Multiracial	Correct Slides (2)	3	9	9	7	1	8	4	5	9	9
238.	African-American	Multiracial	Correct Slides (2)	9	9	9	9	1	5	2	2	9	2
239.	African-American	Multiracial	Correct Slides (2)	7	6	5	7	7	6	8	9	8	9
240.	White	Multiracial	Correct Slides (2)	6	4	7	6	8	5	6	8	7	5
241.	African-American	Multiracial	Correct Slides (2)	1	9	9	5	1	8	1	2	1	9
242.	African-American	Multiracial	Correct Slides (2)	6	9	8	5	1	6	9	7	9	9
243.	African-American	Multiracial	Correct Slides (2)	5	9	9	8	3	8	1	2	5	8
244.	African-American	Multiracial	Correct Slides (2)	4	5	8	7	5	7	5	8	9	9

			Musical Examples									
Ethnicity	School Type	Preference Form	1	2	3	4	5	6	7	8	9	10
245. White	Multiracial	Correct Slides (2)	7	4	4	6	5	6	8	5	7	5
246. White	Multiracial	Correct Slides (2)	8	5	6	5	7	3	7	7	9	7
247. White	Multiracial	Correct Slides (2)	7	6	5	5	7	7	9	7	9	9
248. White	Multiracial	Correct Slides (2)	9	4	6	5	9	2	9	7	9	9
249. White	Multiracial	Correct Slides (2)	7	2	4	5	6	7	8	7	4	6
250. White	Multiracial	Correct Slides (2)	4	6	8	9	3	8	9	6	9	9
251. White	Multiracial	Correct Slides (2)	7	5	3	4	6	5	6	5	3	7
252. White	Multiracial	Correct Slides (2)	5	1	6	9	1	3	1	5	8	5
253. White	Multiracial	Correct Slides (2)	6	5	9	5	8	6	9	4	7	8
254. White	Multiracial	Correct Slides (2)	8	7	8	9	6	5	9	9	9	9
255. White	Multiracial	Correct Slides (2)	8	6	5	7	5	5	7	6	8	8
256. White	Multiracial	Correct Slides (2)	5	3	6	7	5	1	2	3	6	4
257. White	Multiracial	Correct Slides (2)	7	1	9	6	9	1	9	6	7	1
258. White	Multiracial	Correct Slides (2)	9	5	9	9	9	6	9	7	9	8
259. White	Multiracial	Correct Slides (2)	9	5	9	9	9	5	9	5	9	9
260. White	Multiracial	Correct Slides (2)	1	5	7	9	9	3	9	5	7	5
261. White	Multiracial	Correct Slides (2)	4	3	7	9	9	6	9	6	9	7
262. White	Multiracial	Correct Slides (2)	6	7	9	9	8	7	9	9	9	9
263. White	Multiracial	Correct Slides (2)	9	3	8	6	4	3	9	7	6	8
264. White	Multiracial	Correct Slides (2)	9	7	6	9	9	9	9	9	9	9
265. White	Multiracial	Correct Slides (2)	8	2	8	7	8	6	8	7	5	8
266. White	Multiracial	Correct Slides (2)	6	7	8	9	6	7	9	9	9	8
267. African-American	Multiracial	Correct Slides (2)	9	1	9	5	1	5	9	3	5	9
268. White	Multiracial	Correct Slides (2)	7	6	5	8	9	7	9	6	5	6
269. White	Multiracial	Correct Slides (2)	9	7	5	8	5	7	9	9	8	7
270. African-American	Multiracial	Correct Slides (2)	9	8	8	9	6	7	9	9	7	9
271. African-American	Multiracial	Correct Slides (2)	9	7	9	9	5	7	9	5	8	5
272. White	Multiracial	Correct Slides (2)	9	5	6	8	6	8	5	8	8	8
273. White	Multiracial	Correct Slides (2)	9	5	7	8	3	6	8	5	9	7
274. African-American	Multiracial	Correct Slides (2)	4	9	8	9	5	5	5	5	8	5
275. African-American	Multiracial	Correct Slides (2)	6	9	8	7	4	5	5	8	9	4

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
276.	African-American	Multiracial	Correct Slides (2)	8	9	9	8	2	5	5	8	9	5
277.	White	Multiracial	Correct Slides (2)	6	5	3	4	2	5	7	7	5	6
278.	African-American	Multiracial	Correct Slides (2)	7	8	8	9	9	7	8	7	8	4
279.	White	Multiracial	Correct Slides (2)	9	2	3	8	3	2	8	8	6	7
280.	White	Multiracial	Correct Slides (2)	7	1	7	8	9	3	9	6	5	7
281.	White	Multiracial	Incorrect Slides (3)	9	8	8	9	7	9	9	8	8	9
282.	African-American	Multiracial	Incorrect Slides (3)	9	5	3	2	6	5	5	3	4	8
283.	African-American	Multiracial	Incorrect Slides (3)	9	8	6	9	9	9	9	5	9	9
284.	African-American	Multiracial	Incorrect Slides (3)	6	1	2	8	5	8	9	7	5	9
285.	African-American	Multiracial	Incorrect Slides (3)	7	1	1	8	7	1	8	6	7	3
286.	White	Multiracial	Incorrect Slides (3)	8	8	9	7	5	9	6	5	9	7
287.	African-American	Multiracial	Incorrect Slides (3)	8	2	3	8	5	7	6	4	6	8
288.	African-American	Multiracial	Incorrect Slides (3)	6	1	2	7	5	6	6	7	5	9
289.	White	Multiracial	Incorrect Slides (3)	8	6	5	7	8	4	8	5	3	9
290.	White	Multiracial	Incorrect Slides (3)	9	8	9	9	9	9	9	7	8	9
291.	White	Multiracial	Incorrect Slides (3)	9	6	9	9	8	6	9	8	9	9
292.	White	Multiracial	Incorrect Slides (3)	9	9	7	9	9	9	9	9	8	9
293.	White	Multiracial	Incorrect Slides (3)	7	2	2	2	4	2	7	6	5	7
294.	White	Multiracial	Incorrect Slides (3)	9	5	8	9	9	5	9	9	5	9
295.	White	Multiracial	Incorrect Slides (3)	9	9	8	9	9	9	9	9	8	9
296.	White	Multiracial	Incorrect Slides (3)	9	5	9	6	7	1	5	3	5	8
297.	White	Multiracial	Incorrect Slides (3)	6	1	7	5	2	3	8	4	5	9
298.	White	Multiracial	Incorrect Slides (3)	6	4	8	9	5	7	5	1	3	2
299.	African-American	Multiracial	Incorrect Slides (3)	6	5	4	6	9	6	2	8	3	8
300.	White	Multiracial	Incorrect Slides (3)	7	1	3	5	6	4	9	1	1	1
301.	White	Multiracial	Incorrect Slides (3)	5	1	5	7	1	5	9	1	5	1
302.	White	Multiracial	Incorrect Slides (3)	5	3	3	2	4	3	5	6	3	3
303.	White	Multiracial	Incorrect Slides (3)	5	3	4	5	5	6	7	5	4	6
304.	White	Multiracial	Incorrect Slides (3)	5	2	1	5	1	1	7	8	5	9
305.	African-American	Multiracial	Incorrect Slides (3)	9	5	1	1	1	7	5	3	5	8
306.	African-American	Multiracial	Incorrect Slides (3)	4	1	1	9	9	3	9	8	1	4

			Musical Examples									
Ethnicity	School Type	Preference Form	1	2	3	4	5	6	7	8	9	10
307. African-American	Multiracial	Incorrect Slides (3)	3	1	5	2	6	2	5	1	6	8
308. African-American	Multiracial	Incorrect Slides (3)	5	5	2	4	1	5	4	1	7	9
309. African-American	Multiracial	Incorrect Slides (3)	9	5	6	8	3	8	9	9	6	9
310. African-American	Multiracial	Incorrect Slides (3)	6	3	5	1	1	6	9	9	5	9
311. African-American	Multiracial	No Slides (1)	7	5	8	9	2	7	9	8	6	9
312. African-American	Multiracial	No Slides (1)	1	7	9	7	1	9	3	9	5	8
313. African-American	Multiracial	No Slides (1)	6	3	6	4	7	5	4	8	7	9
314. African-American	Multiracial	No Slides (1)	6	5	8	3	1	8	9	7	6	9
315. White	Multiracial	No Slides (1)	1	1	1	1	1	1	1	1	1	1
316. White	Multiracial	No Slides (1)	6	3	2	7	4	2	3	5	3	7
317. White	Multiracial	No Slides (1)	6	2	4	7	4	5	7	8	5	8
318. White	Multiracial	No Slides (1)	1	1	5	2	1	4	4	3	5	5
319. African-American	Multiracial	No Slides (1)	5	1	1	1	1	5	5	5	1	1
320. White	Multiracial	No Slides (1)	1	2	2	2	1	1	2	2	1	2
321. White	Multiracial	No Slides (1)	5	2	6	3	6	5	8	4	8	9
322. White	Multiracial	No Slides (1)	6	2	1	2	3	2	2	1	1	3
323. African-American	Predominantly African-American	Incorrect Slides (3)	9	6	8	9	7	5	8	5	6	8
324. African-American	Predominantly African-American	Incorrect Slides (3)	9	3	7	9	4	2	9	8	9	4
325. African-American	Predominantly African-American	Incorrect Slides (3)	5	3	4	3	4	3	5	5	4	7
326. African-American	Predominantly African-American	Incorrect Slides (3)	9	6	5	8	9	5	9	8	9	9
327. African-American	Predominantly African-American	Incorrect Slides (3)	7	4	5	6	8	4	4	6	8	8
328. African-American	Predominantly African-American	Incorrect Slides (3)	9	9	9	8	6	9	7	8	9	9
329. African-American	Predominantly African-American	Incorrect Slides (3)	5	5	9	8	6	5	7	4	3	9
330. African-American	Predominantly African-American	Incorrect Slides (3)	9	6	7	9	9	5	9	9	6	7
331. African-American	Predominantly African-American	Incorrect Slides (3)	9	6	6	3	6	9	9	6	5	8
332. African-American	Predominantly African-American	Incorrect Slides (3)	9	5	9	3	7	5	8	7	2	9
333. African-American	Predominantly African-American	Incorrect Slides (3)	9	5	8	3	1	4	5	3	8	7
334. African-American	Predominantly African-American	Incorrect Slides (3)	7	5	9	4	6	5	8	2	1	7
335. African-American	Predominantly African-American	Incorrect Slides (3)	7	4	4	3	5	4	6	8	3	7
336. African-American	Predominantly African-American	Incorrect Slides (3)	9	7	9	9	9	5	9	6	9	9
337. African-American	Predominantly African-American	Incorrect Slides (3)	9	8	5	1	9	7	8	5	5	6

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
338.	African-American	Predominantly African-American	Incorrect Slides (3)	9	5	7	9	9	7	9	8	9	9
339.	African-American	Predominantly African-American	Incorrect Slides (3)	7	5	9	9	8	5	9	8	9	7
340.	African-American	Predominantly African-American	Incorrect Slides (3)	4	6	8	8	6	7	8	9	3	9
341.	African-American	Predominantly African-American	Incorrect Slides (3)	5	1	5	6	7	9	9	9	5	9
342.	African-American	Predominantly African-American	Incorrect Slides (3)	9	3	5	9	8	9	5	5	8	9
343.	African-American	Predominantly African-American	Incorrect Slides (3)	5	1	5	5	6	7	9	9	5	9
344.	African-American	Predominantly African-American	Incorrect Slides (3)	9	5	9	8	9	2	9	9	9	9
345.	African-American	Predominantly African-American	Incorrect Slides (3)	8	5	5	6	9	7	9	8	6	9
346.	African-American	Predominantly African-American	Incorrect Slides (3)	8	5	3	2	8	4	5	6	5	6
347.	African-American	Predominantly African-American	Incorrect Slides (3)	7	6	8	3	9	5	2	8	8	9
348.	African-American	Predominantly African-American	Incorrect Slides (3)	6	6	7	3	8	4	8	3	6	8
349.	African-American	Predominantly African-American	Incorrect Slides (3)	2	1	7	6	3	9	9	5	5	9
350.	African-American	Predominantly African-American	Incorrect Slides (3)	5	9	9	2	5	4	7	2	1	7
351.	African-American	Predominantly African-American	Incorrect Slides (3)	9	9	8	8	5	9	9	9	5	9
352.	African-American	Predominantly African-American	Incorrect Slides (3)	6	9	5	8	3	7	8	4	6	8
353.	White	Predominantly African-American	Incorrect Slides (3)	7	3	4	6	9	1	8	5	2	8
354.	African-American	Predominantly African-American	Incorrect Slides (3)	8	4	5	8	9	3	9	5	6	5
355.	African-American	Predominantly African-American	Incorrect Slides (3)	4	4	1	5	3	7	7	7	6	5
356.	African-American	Predominantly African-American	Incorrect Slides (3)	5	3	1	2	2	4	3	2	6	7
357.	African-American	Predominantly African-American	Incorrect Slides (3)	4	3	2	1	1	1	5	3	6	6
358.	African-American	Predominantly African-American	Incorrect Slides (3)	9	9	8	7	9	6	9	9	6	9
359.	African-American	Predominantly African-American	Incorrect Slides (3)	8	5	9	8	9	4	9	9	5	9
360.	African-American	Predominantly African-American	Incorrect Slides (3)	8	5	5	6	5	4	7	4	5	6
361.	African-American	Predominantly African-American	Incorrect Slides (3)	9	6	9	9	9	9	8	9	9	9
362.	African-American	Predominantly African-American	Incorrect Slides (3)	8	9	3	3	7	1	2	6	5	9
363.	African-American	Predominantly African-American	No Slides (1)	3	5	3	6	4	7	6	9	7	7
364.	African-American	Predominantly African-American	No Slides (1)	1	2	2	1	1	2	1	1	1	1
365.	African-American	Predominantly African-American	No Slides (1)	7	2	1	9	9	2	5	4	7	9
366.	African-American	Predominantly African-American	No Slides (1)	9	6	9	9	9	3	9	4	5	2
367.	African-American	Predominantly African-American	No Slides (1)	1	1	4	9	9	7	9	9	1	9
368.	African-American	Predominantly African-American	No Slides (1)	9	5	9	9	9	5	9	9	9	9

			Musical Examples									
Ethnicity	School Type	Preference Form	1	2	3	4	5	6	7	8	9	10
369. African-American	Predominantly African-American	No Slides (1)	2	1	1	5	1	1	7	5	8	9
370. African-American	Predominantly African-American	No Slides (1)	9	5	6	7	5	4	5	6	5	8
371. African-American	Predominantly African-American	No Slides (1)	7	6	5	8	9	5	6	9	7	9
372. African-American	Predominantly African-American	No Slides (1)	5	3	5	2	2	5	2	9	2	5
373. African-American	Predominantly African-American	No Slides (1)	3	4	2	3	1	2	3	4	4	4
374. African-American	Predominantly African-American	No Slides (1)	1	1	1	1	1	1	1	1	1	1
375. African-American	Predominantly African-American	No Slides (1)	8	5	5	9	7	5	7	8	6	9
376. African-American	Predominantly African-American	No Slides (1)	9	9	9	9	9	9	9	9	9	9
377. African-American	Predominantly African-American	No Slides (1)	9	8	7	9	9	5	9	5	8	8
378. African-American	Predominantly African-American	Correct Slides (2)	9	9	9	9	9	9	1	1	9	9
379. African-American	Predominantly African-American	Correct Slides (2)	5	7	6	9	5	2	1	5	9	8
380. African-American	Predominantly African-American	Correct Slides (2)	9	1	9	1	5	1	5	1	9	9
381. African-American	Predominantly African-American	Correct Slides (2)	5	5	5	5	1	5	5	1	9	9
382. White	Predominantly African-American	Correct Slides (2)	9	7	9	9	5	9	8	9	9	9
383. African-American	Predominantly African-American	Correct Slides (2)	9	6	5	9	5	9	7	5	8	9
384. African-American	Predominantly African-American	Correct Slides (2)	9	6	5	8	4	7	8	5	3	9
385. African-American	Predominantly African-American	No Slides (1)	7	8	8	6	7	4	5	6	6	8
386. African-American	Predominantly African-American	No Slides (1)	7	8	9	8	9	8	8	9	5	8
387. African-American	Predominantly African-American	No Slides (1)	8	5	6	4	6	3	5	6	7	6
388. White	Predominantly African-American	No Slides (1)	9	4	5	7	4	9	5	7	3	8
389. African-American	Predominantly African-American	No Slides (1)	5	7	8	9	6	5	5	5	4	1
390. White	Predominantly African-American	No Slides (1)	8	5	9	7	3	8	9	9	8	6
391. African-American	Predominantly African-American	No Slides (1)	9	9	9	9	9	8	9	9	9	8
392. African-American	Predominantly African-American	No Slides (1)	8	4	5	5	7	2	6	2	4	6
393. White	Predominantly White	Incorrect Slides (3)	7	3	9	5	9	6	7	5	8	4
394. White	Predominantly White	Incorrect Slides (3)	1	1	1	1	1	1	1	1	1	1
395. White	Predominantly White	Incorrect Slides (3)	4	4	6	6	9	3	9	9	5	9
396. White	Predominantly White	Incorrect Slides (3)	9	5	7	8	3	9	2	7	5	8
397. White	Predominantly White	Incorrect Slides (3)	3	2	5	5	1	1	2	5	3	6
398. White	Predominantly White	Correct Slides (2)	1	8	5	9	9	4	9	9	5	2
399. White	Predominantly White	Correct Slides (2)	8	4	5	7	9	7	8	8	9	8

Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
400. White	Predominantly White	Correct Slides (2)	9	8	9	9	9	9	8	9	9	9
401. White	Predominantly White	Correct Slides (2)	9	8	8	9	8	8	8	8	9	9
402. White	Predominantly White	Correct Slides (2)	9	8	9	9	9	9	9	9	9	9
403. White	Predominantly White	Correct Slides (2)	9	7	8	8	9	8	9	9	8	9
404. White	Predominantly White	Correct Slides (2)	8	6	4	7	9	3	7	5	7	9
405. White	Predominantly White	Correct Slides (2)	9	6	7	8	9	8	8	7	8	8
406. White	Predominantly White	Correct Slides (2)	3	1	3	9	9	9	9	9	9	9
407. White	Predominantly White	Correct Slides (2)	9	9	9	9	9	9	9	9	9	9
408. White	Predominantly White	Correct Slides (2)	8	5	4	5	8	3	8	6	4	8
409. White	Predominantly White	Correct Slides (2)	8	2	6	9	8	1	9	6	8	6
410. White	Predominantly White	Correct Slides (2)	7	3	2	8	2	5	5	4	7	7
411. White	Predominantly White	Correct Slides (2)	7	4	9	8	9	5	9	5	7	9
412. White	Predominantly White	Correct Slides (2)	4	5	7	4	8	3	6	2	1	6
413. White	Predominantly White	Correct Slides (2)	5	1	2	6	2	1	3	6	4	2
414. White	Predominantly White	Correct Slides (2)	8	5	3	4	5	6	8	6	8	9
415. White	Predominantly White	Correct Slides (2)	8	5	5	3	3	6	8	5	6	6
416. White	Predominantly White	Correct Slides (2)	9	5	9	8	4	8	9	8	9	4
417. White	Predominantly White	Correct Slides (2)	8	7	8	9	4	5	9	8	9	9
418. White	Predominantly White	Correct Slides (2)	9	6	3	8	9	4	7	5	9	7
419. White	Predominantly White	Correct Slides (2)	7	5	1	4	5	1	5	5	6	7
420. White	Predominantly White	Correct Slides (2)	8	1	5	5	2	4	6	5	4	7
421. White	Predominantly White	Correct Slides (2)	9	5	6	8	9	6	8	7	9	8
422. White	Predominantly White	No Slides (1)	5	6	3	2	4	5	6	7	3	8
423. White	Predominantly White	No Slides (1)	8	5	3	7	5	5	9	6	9	8
424. White	Predominantly White	No Slides (1)	5	3	2	1	2	2	5	1	5	4
425. White	Predominantly White	No Slides (1)	5	2	1	6	1	5	7	1	9	5
426. White	Predominantly White	No Slides (1)	8	4	5	7	8	5	9	5	5	6
427. White	Predominantly White	No Slides (1)	8	4	7	6	4	3	8	6	2	9
428. White	Predominantly White	No Slides (1)	5	2	8	7	9	4	9	1	5	8
429. White	Predominantly White	No Slides (1)	8	5	3	6	7	8	9	5	4	8
430. White	Predominantly White	No Slides (1)	5	3	4	5	6	3	9	6	3	5

Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
431. White	Predominantly White	No Slides (1)	9	5	8	9	8	8	9	7	3	8
432. White	Predominantly White	No Slides (1)	5	3	2	5	7	6	9	3	4	5
433. White	Predominantly White	No Slides (1)	9	5	2	9	8	7	9	8	9	9
434. White	Predominantly White	No Slides (1)	9	7	4	9	7	7	9	6	9	7
435. White	Predominantly White	No Slides (1)	9	7	5	8	6	5	9	5	8	8
436. White	Predominantly White	No Slides (1)	9	7	5	6	8	9	9	8	9	9
437. White	Predominantly White	No Slides (1)	9	8	9	9	9	8	9	8	9	9
438. White	Predominantly White	No Slides (1)	6	4	5	4	3	4	5	4	7	5
439. White	Predominantly White	No Slides (1)	8	5	4	9	6	2	9	6	6	9
440. White	Predominantly White	No Slides (1)	6	6	6	6	5	6	6	6	8	7
441. White	Predominantly White	No Slides (1)	9	4	5	9	4	3	9	6	5	8
442. White	Predominantly White	No Slides (1)	9	6	8	9	7	5	8	6	9	9
443. White	Predominantly White	No Slides (1)	8	6	7	5	8	4	5	8	7	8
444. White	Predominantly White	No Slides (1)	9	2	7	7	2	5	4	8	9	5
445. African-American	Predominantly White	No Slides (1)	9	5	6	7	3	1	5	1	1	1
446. White	Predominantly White	No Slides (1)	8	9	6	7	9	2	8	6	7	9
447. White	Predominantly White	No Slides (1)	5	4	6	6	4	4	7	5	2	9
448. White	Predominantly White	No Slides (1)	9	7	5	9	9	5	9	6	8	9
449. White	Predominantly White	Incorrect Slides (3)	9	6	8	9	5	7	6	9	5	9
450. White	Predominantly White	Incorrect Slides (3)	6	1	7	5	2	1	9	5	6	5
451. White	Predominantly White	Incorrect Slides (3)	4	2	5	7	8	5	9	8	2	7
452. White	Predominantly White	Incorrect Slides (3)	6	1	5	4	2	4	8	3	1	7
453. White	Predominantly White	Incorrect Slides (3)	6	1	8	5	3	5	9	2	3	5
454. White	Predominantly White	Incorrect Slides (3)	9	7	6	8	7	6	6	4	6	9
455. White	Predominantly White	Incorrect Slides (3)	9	8	5	7	9	3	9	5	5	8
456. White	Predominantly White	Incorrect Slides (3)	8	2	9	7	1	9	7	8	5	9
457. White	Predominantly White	Incorrect Slides (3)	9	3	8	6	4	7	5	6	3	5
458. White	Predominantly White	Incorrect Slides (3)	5	3	9	7	4	1	5	1	1	6
459. White	Predominantly White	No Slides (1)	8	7	9	1	3	8	7	4	7	9
460. White	Predominantly White	No Slides (1)	7	6	8	9	5	1	9	5	7	9
461. White	Predominantly White	No Slides (1)	8	5	8	6	9	5	7	4	5	7

	Ethnicity	School Type	Preference Form	Musical Examples 1	2	3	4	5	6	7	8	9	10
462.	White	Predominantly White	No Slides (1)	8	3	2	1	1	1	9	2	5	9
463.	White	Predominantly White	No Slides (1)	5	6	1	9	7	9	9	8	9	5
464.	White	Predominantly White	No Slides (1)	9	6	5	7	3	3	5	8	1	3
465.	White	Predominantly White	No Slides (1)	5	4	4	7	6	6	7	6	5	9
466.	White	Predominantly White	No Slides (1)	7	6	7	8	7	7	7	6	8	8
467.	African-American	Multiracial	No Slides (1)	5	3	9	7	5	8	9	6	8	8
468.	White	Multiracial	No Slides (1)	2	2	1	4	1	1	2	3	2	3
469.	White	Multiracial	No Slides (1)	5	1	2	5	6	2	3	4	3	6

APPENDIX E

Raw Attitude Data

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1.	White	Multiracial	6	9	2	9	9	9	9	9	9	9	9	9	9	9	9	9
2.	White	Multiracial	6	9	8	9	9	9	9	9	9	9	9	5	9	9	9	9
3.	White	Multiracial	6	7	9	6	9	9	9	9	9	9	9	9	9	9	9	9
4.	White	Multiracial	8	9	5	8	9	9	8	9	9	8	9	9	9	9	9	5
5.	White	Multiracial	3	6	4	7	7	8	5	9	5	5	9	8	8	5	9	4
6.	White	Multiracial	3	7	8	9	9	9	9	9	7	9	9	3	9	3	5	7
7.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
8.	White	Multiracial	7	9	9	9	9	7	9	9	9	9	9	7	3	5	9	9
9.	White	Multiracial	7	9	8	9	8	9	9	8	5	9	9	5	5	7	9	9
10.	White	Multiracial	4	8	9	5	9	7	5	9	8	5	9	8	8	9	5	9
11.	White	Multiracial	7	9	9	9	9	9	9	9	7	9	9	9	9	9	9	9
12.	White	Multiracial	8	9	7	9	9	9	9	9	8	9	9	9	9	9	9	9
13.	White	Multiracial	3	5	9	9	8	8	9	9	3	8	8	5	3	9	8	9
14.	White	Multiracial	3	9	7	9	9	9	2	2	1	9	9	1	1	9	9	9
15.	African-American	Multiracial	1	9	9	1	9	9	5	9	9	5	9	9	5	9	9	9
16.	African-American	Multiracial	9	5	9	1	4	9	9	9	9	7	9	9	5	9	9	9
17.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	8	8	9	9	9
18.	African-American	Multiracial	9	9	9	4	6	6	9	9	9	5	9	9	4	9	9	9
19.	White	Multiracial	7	7	9	6	5	6	9	9	8	6	7	9	6	9	9	6
20.	White	Multiracial	7	8	9	7	9	9	9	9	9	9	9	9	9	9	9	9
21.	African-American	Multiracial	5	9	9	5	9	9	9	9	9	9	9	9	9	9	9	9
22.	African-American	Multiracial	5	9	9	1	9	9	5	9	9	5	9	9	5	9	9	9
23.	African-American	Multiracial	1	9	9	1	5	9	9	9	9	9	9	9	9	9	9	9
24.	African-American	Multiracial	2	8	9	5	9	9	5	9	9	5	9	9	9	9	9	9
25.	White	Multiracial	9	9	9	9	9	7	9	9	9	9	9	9	2	9	9	9
26.	White	Multiracial	9	9	9	9	9	9	1	9	9	1	9	9	9	9	9	9
27.	White	Multiracial	9	9	8	9	5	9	9	9	9	9	9	9	9	5	9	•

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
28.	White	Multiracial	9	9	9	9	5	9	9	9	9	9	9	9	9	5	9	9
29.	White	Multiracial	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	8
30.	African-American	Multiracial	9	4	1	1	1	5	9	9	5	5	9	9	1	9	9	1
31.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
32.	White	Multiracial	6	9	9	5	5	9	9	9	9	9	9	9	9	5	9	9
33.	African-American	Multiracial	5	9	9	4	2	9	5	9	8	5	9	9	5	1	9	9
34.	White	Multiracial	9	9	8	9	9	9	9	9	9	9	9	9	9	9	9	9
35.	White	Multiracial	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
36.	White	Multiracial	9	5	8	9	9	9	9	9	9	9	9	9	9	9	9	9
37.	White	Multiracial	9	4	7	9	6	3	9	9	8	9	8	3	8	9	8	6
38.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
39.	African-American	Multiracial	1	9	9	1	1	9	5	9	8	5	9	9	5	1	9	9
40.	White	Multiracial	1	9	3	9	9	9	9	9	2	9	9	9	9	9	8	7
41.	White	Multiracial	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
42.	White	Multiracial	5	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
43.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
44.	African-American	Multiracial	9	9	9	9	9	9	1	9	9	1	8	9	9	9	9	8
45.	African-American	Multiracial	5	9	9	1	9	9	1	9	9	1	9	9	9	9	9	9
46.	African-American	Multiracial	9	9	9	1	9	9	1	9	9	9	9	9	5	9	5	5
47.	African-American	Multiracial	9	9	9	1	9	9	1	9	9	9	9	9	5	9	5	5
48.	African-American	Multiracial	1	5	9	1	1	8	1	9	9	5	5	9	9	5	5	5
49.	African-American	Multiracial	•	1	•	1	1	1	9	9	1	1	9	9	1	9	•	•
50.	African-American	Multiracial	1	9	1	5	1	9	5	1	1	5	5	9	1	5	9	9
51.	African-American	Multiracial	9	9	9	9	9	9	1	9	9	1	9	9	9	9	9	1
52.	African-American	Multiracial	9	5	1	5	1	9	1	9	9	1	9	9	9	9	9	5
53.	African-American	Multiracial	5	9	9	5	9	9	1	9	9	1	9	9	9	9	9	9
54.	African-American	Multiracial	9	9	1	9	9	9	1	9	9	1	9	9	9	9	9	9
55.	White	Multiracial	3	9	9	9	9	9	5	9	9	5	9	7	9	9	9	9
56.	White	Multiracial	9	7	8	9	9	8	9	7	9	9	7	8	8	9	9	9
57.	White	Multiracial	9	9	9	9	2	7	5	9	9	5	9	7	8	2	8	9
58.	White	Multiracial	5	5	5	5	5	9	5	5	5	5	9	9	9	5	5	5

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
59.	African-American	Multiracial	9	5	9	1	1	5	1	9	1	1	9	9	1	9	9	1
60.	African-American	Multiracial	1	9	9	5	9	9	1	9	9	5	9	9	5	9	5	5
61.	African-American	Multiracial	9	9	9	5	9	5	5	9	9	9	9	5	9	9	9	9
62.	African-American	Multiracial	9	9	5	1	9	5	1	9	9	5	5	9	5	9	1	5
63.	African-American	Multiracial	1	5	9	1	9	9	5	9	9	5	9	9	9	9	9	9
64.	African-American	Multiracial	•	7	2	5	7	7	5	8	9	5	5	9	5	8	6	6
65.	African-American	Multiracial	5	9	9	5	5	5	5	9	9	5	9	9	5	9	9	9
66.	White	Multiracial	5	9	9	5	9	9	9	9	9	9	9	1	5	5	5	5
67.	White	Multiracial	1	9	9	9	9	5	9	9	9	9	9	5	9	9	9	9
68.	White	Multiracial	9	5	1	9	9	9	9	9	9	9	9	9	9	9	5	1
69.	White	Multiracial	5	5	5	5	8	9	5	5	9	5	7	9	9	5	5	5
70.	African-American	Multiracial	5	9	1	1	9	9	5	9	9	5	5	9	5	9	9	5
71.	African-American	Multiracial	5	9	9	5	9	9	5	9	9	5	9	9	9	9	5	9
72.	African-American	Multiracial	5	9	2	5	8	8	6	9	9	6	5	9	5	3	7	3
73.	African-American	Multiracial	5	9	9	5	5	9	1	9	9	1	9	9	5	9	9	1
74.	White	Multiracial	5	7	5	9	5	9	1	1	5	1	1	9	5	9	5	1
75.	White	Multiracial	9	9	7	9	5	9	9	9	8	9	9	9	9	7	8	9
76.	White	Multiracial	3	9	3	9	5	7	6	8	4	9	9	1	6	1	9	9
77.	White	Multiracial	7	9	1	9	9	9	9	9	9	9	9	7	9	9	2	1
78.	White	Multiracial	8	9	5	9	5	9	5	9	9	5	9	9	9	1	9	9
79.	White	Multiracial	2	9	9	9	9	9	9	9	6	9	9	3	9	3	9	9
80.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
81.	African-American	Multiracial	9	9	1	3	1	5	5	9	9	5	6	9	1	9	9	5
82.	White	Multiracial	6	8	6	9	6	9	8	9	8	8	9	6	8	9	7	6
83.	White	Multiracial	3	5	8	9	5	9	9	9	8	9	9	8	9	9	9	9
84.	African-American	Multiracial	9	9	9	6	9	9	9	9	6	6	9	9	8	9	9	9
85.	White	Multiracial	2	9	5	9	9	9	9	9	8	9	9	5	9	9	9	9
86.	White	Multiracial	7	5	9	7	9	9	9	5	9	9	5	9	9	9	9	4
87.	White	Multiracial	9	9	5	9	5	9	9	9	9	9	9	9	5	9	9	9
88.	White	Multiracial	8	8	8	9	7	8	5	8	6	5	8	7	6	5	7	7
89.	African-American	Multiracial	5	9	6	9	7	9	5	9	6	9	1	4	9	5	9	9

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
90.	White	Multiracial	2	9	2	8	8	3	8	8	5	9	9	1	5	6	6	8
91.	White	Multiracial	8	5	5	9	6	8	9	9	5	9	9	7	5	9	5	7
92.	African-American	Multiracial	5	5	9	5	5	9	5	8	5	1	9	9	5	9	8	3
93.	African-American	Multiracial	9	9	9	9	9	9	1	9	1	•	1	9	1	9	9	9
94.	White	Multiracial	9	5	9	5	9	5	9	9	9	5	5	9	1	9	9	5
95.	White	Multiracial	5	5	9	5	9	9	5	9	5	6	9	5	5	9	5	9
96.	White	Multiracial	8	9	9	9	9	9	5	9	9	5	9	9	9	9	8	9
97.	White	Multiracial	5	5	9	5	1	9	9	9	5	9	9	9	5	•	9	9
98.	African-American	Multiracial	1	9	9	3	9	9	1	9	5	5	9	9	5	9	9	9
99.	White	Predominantly White	5	9	9	9	9	9	9	5	5	9	9	9	9	4	5	9
100.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
101.	White	Predominantly White	5	9	9	5	9	9	9	9	9	9	9	9	9	9	9	9
102.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
103.	White	Predominantly White	9	9	9	9	9	9	7	9	5	9	9	9	9	7	8	9
104.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
105.	White	Predominantly White	1	9	5	9	9	9	5	9	1	5	5	7	1	1	5	9
106.	White	Predominantly White	9	5	6	9	9	9	9	9	9	9	9	9	9	9	8	9
107.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
108.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
109.	White	Predominantly White	5	9	9	5	9	9	9	9	5	9	9	9	5	9	9	9
110.	White	Predominantly White	2	5	1	8	5	7	1	9	5	5	9	5	5	5	5	5
111.	African-American	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
112.	White	Predominantly White	9	9	9	9	7	9	8	8	9	9	9	9	9	8	8	9
113.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	8	9	9	9
114.	White	Predominantly White	7	9	9	9	9	8	9	9	9	9	9	8	9	9	9	9
115.	White	Predominantly White	7	9	5	5	9	9	8	9	8	9	9	9	8	9	9	9
116.	White	Predominantly White	4	8	4	9	9	9	9	9	9	9	9	9	9	9	9	8
117.	African-American	Predominantly White	9	8	8	2	9	9	9	9	7	9	9	9	8	9	9	9
118.	White	Predominantly White	5	5	8	9	9	5	9	9	5	9	9	9	1	9	9	9
119.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
120.	White	Predominantly White	9	5	9	9	8	8	9	9	9	9	9	9	9	9	9	9

		Attitude Items															
Ethnicity	School Type	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
121. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
122. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
123. White	Predominantly White	5	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9
124. White	Predominantly White	5	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9
125. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
126. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
127. White	Predominantly White	5	9	1	9	9	9	9	9	9	9	9	9	9	9	9	1
128. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
129. African-American	Predominantly White	9	9	9	3	5	5	9	9	9	9	5	9	1	9	9	9
130. White	Predominantly White	1	9	3	9	9	9	9	5	1	9	9	1	1	1	7	9
131. White	Predominantly White	4	9	9	9	9	9	9	9	4	9	9	6	9	6	9	9
132. White	Predominantly White	1	9	9	9	9	9	9	9	1	9	9	9	9	9	9	9
133. African-American	Predominantly White	9	9	9	9	9	9	5	9	5	5	9	9	5	9	9	9
134. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
135. White	Predominantly White	5	9	5	9	9	9	7	9	5	9	9	6	9	5	9	9
136. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
137. White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	8	9	8	8	9
138. White	Predominantly White	5	6	6	7	4	6	8	8	5	8	8	8	7	5	5	6
139. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
140. White	Predominantly White	2	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
141. White	Predominantly White	7	9	9	9	9	9	9	9	9	9	9	8	9	9	9	9
142. White	Predominantly White	2	8	8	9	9	9	9	9	2	9	9	7	9	9	8	7
143. White	Predominantly White	9	9	2	9	9	9	9	8	7	9	9	9	9	9	8	9
144. White	Predominantly White	9	9	9	9	9	9	9	1	9	9	1	9	5	9	9	9
145. White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
146. White	Predominantly White	7	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9
147. White	Multiracial	8	9	9	9	9	9	9	9	9	9	9	5	9	9	9	9
148. African-American	Multiracial	9	5	9	1	1	1	9	9	9	5	1	9	1	9	9	5
149. White	Multiracial	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
150. White	Multiracial	3	9	9	9	9	2	9	9	8	9	9	7	9	2	9	9
151. White	Multiracial	5	9	5	9	9	9	9	9	1	9	9	9	1	9	9	9

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
152.	African-American	Multiracial	9	9	9	9	5	9	9	9	9	9	9	9	9	9	9	9
153.	African-American	Multiracial	9	1	9	1	5	1	9	9	9	1	9	9	1	9	9	3
154.	African-American	Multiracial	1	9	9	1	9	9	1	1	1	1	9	9	1	9	1	9
155.	African-American	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
156.	African-American	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
157.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
158.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
159.	African-American	Multiracial	9	9	9	3	1	9	9	1	7	9	9	9	2	1	9	9
160.	White	Multiracial	6	9	9	8	9	9	9	9	6	9	9	9	6	7	9	9
161.	White	Multiracial	8	8	9	8	1	9	9	9	9	9	6	9	9	4	9	9
162.	White	Multiracial	9	9	6	9	9	9	9	9	9	9	9	8	9	9	5	9
163.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	5	9
164.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
165.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
166.	White	Multiracial	3	5	6	7	6	7	5	9	3	5	5	2	7	5	9	9
167.	White	Multiracial	2	9	9	9	9	9	9	9	4	9	9	3	6	4	9	9
168.	White	Multiracial	9	9	5	9	9	9	9	9	9	9	9	9	9	9	7	9
169.	White	Multiracial	9	9	9	9	1	9	9	9	9	9	9	9	9	9	9	9
170.	African-American	Multiracial	1	9	9	1	9	9	9	9	9	9	9	9	9	9	9	9
171.	White	Multiracial	1	9	9	9	9	9	1	1	1	9	9	9	9	1	1	9
172.	White	Multiracial	7	5	7	7	9	9	1	5	7	1	5	9	5	9	1	9
173.	White	Multiracial	2	9	5	9	9	9	9	9	1	9	9	2	9	1	5	9
174.	White	Multiracial	1	5	1	9	9	9	1	1	1	9	5	1	e	9	9	9
175.	White	Multiracial	9	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9
176.	White	Multiracial	1	9	5	9	9	9	9	5	1	9	9	1	1	5	1	9
177.	African-American	Multiracial	5	9	9	5	9	9	5	9	9	5	9	9	5	9	9	5
178.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
179.	White	Multiracial	9	5	9	9	9	9	9	9	9	9	9	9	9	9	9	7
180.	White	Multiracial	1	5	6	9	8	7	9	5	7	8	9	2	5	4	2	7
181.	White	Predominantly African-American	5	9	5	9	5	5	9	9	9	5	9	5	5	5	9	5
182.	White	Predominantly African-American	5	9	5	9	5	5	9	9	5	9	9	9	9	9	9	9

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
183.	African-American	Predominantly African-American	9	9	9	5	9	9	9	9	9	1	5	9	9	9	9	5
184.	African-American	Predominantly African-American	9	9	9	5	9	9	5	9	9	5	9	9	5	9	9	9
185.	African-American	Predominantly African-American	5	1	1	5	9	9	9	9	1	5	5	5	1	9	9	5
186.	African-American	Predominantly African-American	9	1	9	5	5	9	9	9	1	1	1	9	5	5	9	1
187.	African-American	Predominantly African-American	9	9	9	1	1	5	9	9	9	9	9	9	1	9	9	9
188.	White	Predominantly African-American	1	9	5	9	9	9	9	9	5	9	5	5	5	9	5	9
189.	African-American	Predominantly African-American	5	5	5	5	5	5	9	9	9	5	5	9	9	9	9	5
190.	African-American	Predominantly African-American	5	9	1	5	9	9	9	9	9	1	9	9	9	9	9	5
191.	White	Predominantly African-American	2	5	1	9	9	9	2	6	5	5	9	1	9	1	1	1
192.	White	Predominantly African-American	6	5	9	9	5	5	5	5	6	5	5	5	5	5	1	5
193.	African-American	Predominantly African-American	9	5	9	1	5	1	9	9	9	5	5	9	1	9	9	5
194.	African-American	Predominantly African-American	9	9	9	5	9	9	5	9	9	5	9	7	9	8	7	6
195.	White	Predominantly African-American	1	9	5	9	5	9	9	1	1	9	9	1	9	1	9	9
196.	African-American	Predominantly African-American	9	9	9	5	9	9	9	9	9	9	9	9	5	9	9	9
197.	African-American	Predominantly African-American	9	9	9	1	5	9	5	9	9	5	9	9	1	9	9	9
198.	African-American	Predominantly African-American	9	9	9	5	5	5	5	9	9	9	9	9	5	9	9	9
199.	African-American	Predominantly African-American	5	9	9	5	9	9	5	9	7	5	9	9	5	9	9	9
200.	African-American	Predominantly African-American	5	9	9	5	9	9	3	9	9	5	9	9	8	9	9	9
201.	African-American	Predominantly African-American	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
202.	African-American	Predominantly African-American	9	9	9	5	5	9	5	9	9	5	9	9	5	9	9	9
203.	African-American	Predominantly African-American	9	9	9	1	1	9	9	9	9	5	9	9	1	9	9	9
204.	African-American	Predominantly African-American	9	9	9	5	5	9	5	9	9	5	9	9	5	9	9	9
205.	African-American	Predominantly African-American	9	9	9	1	9	9	5	9	9	5	9	9	5	9	9	9
206.	African-American	Predominantly African-American	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
207.	African-American	Predominantly African-American	5	5	9	5	5	9	5	9	9	5	9	9	9	9	9	9
208.	White	Predominantly African-American	9	9	9	9	5	5	9	9	9	9	9	9	9	5	9	9
209.	White	Predominantly African-American	1	9	9	9	1	9	9	9	9	9	9	9	9	1	9	9
210.	African-American	Predominantly African-American	9	9	9	5	5	5	5	9	9	5	9	9	1	9	9	5
211.	White	Predominantly African-American	9	9	9	9	5	9	9	9	9	9	8	9	9	5	9	9
212.	White	Predominantly African-American	5	9	9	9	9	9	9	9	6	9	9	9	9	9	9	9
213.	African-American	Predominantly African-American	9	7	9	5	9	6	9	9	9	9	9	9	9	9	9	6

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
214.	White	Predominantly African-American	1	9	9	3	9	9	3	9	9	3	9	9	4	9	9	9
215.	African-American	Predominantly African-American	9	9	9	8	9	7	9	9	9	8	9	9	9	9	9	9
216.	African-American	Predominantly African-American	9	9	9	1	5	9	9	9	9	9	9	9	5	9	9	9
217.	African-American	Predominantly African-American	9	5	9	1	1	5	5	9	9	5	9	9	1	9	9	5
218.	African-American	Predominantly African-American	9	7	9	1	1	9	9	9	9	9	9	9	1	5	9	9
219.	African-American	Predominantly African-American	9	1	7	5	5	1	9	9	9	5	9	9	9	9	9	9
220.	White	Predominantly African-American	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
221.	White	Predominantly African-American	7	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
222.	African-American	Predominantly African-American	9	9	9	1	4	1	9	9	9	9	9	9	1	9	9	9
223.	African-American	Predominantly African-American	9	9	9	1	2	5	9	9	9	9	9	9	5	9	9	9
224.	White	Predominantly African-American	5	9	9	9	5	9	9	9	5	9	9	5	9	9	9	9
225.	African-American	Predominantly African-American	9	5	9	1	9	5	9	9	9	5	5	9	5	9	9	5
226.	White	Predominantly African-American	9	5	5	9	9	9	9	9	9	9	9	9	9	9	5	9
227.	White	Multiracial	5	4	6	9	9	9	5	5	8	5	5	8	9	5	4	5
228.	African-American	Multiracial	9	5	9	1	9	9	9	1	1	1	9	9	9	1	9	9
229.	African-American	Multiracial	9	3	7	2	5	9	9	9	9	5	9	8	1	8	9	1
230.	White	Multiracial	5	9	5	9	9	9	9	9	9	9	9	9	9	5	9	9
231.	African-American	Multiracial	6	9	3	5	9	9	4	9	9	5	9	9	9	9	9	5
232.	African-American	Multiracial	9	9	9	5	2	9	9	9	9	1	1	9	9	1	9	9
233.	White	Multiracial	3	5	7	8	5	5	7	8	6	9	8	3	8	4	9	8
234.	African-American	Multiracial	1	9	9	1	9	9	5	9	9	5	9	9	9	9	9	9
235.	African-American	Multiracial	9	9	9	5	5	9	9	9	5	9	9	9	5	9	9	9
236.	African-American	Multiracial	9	5	9	5	9	9	5	9	9	5	9	9	5	9	5	5
237.	African-American	Multiracial	9	8	9	8	7	9	9	9	9	7	9	9	9	9	9	9
238.	African-American	Multiracial	9	5	9	5	9	9	9	9	9	9	9	9	5	9	9	9
239.	African-American	Multiracial	5	5	5	5	9	9	5	9	7	5	9	9	7	9	9	9
240.	White	Multiracial	3	5	9	9	9	9	9	9	7	9	9	7	9	9	9	9
241.	African-American	Multiracial	5	5	9	5	5	1	1	9	9	5	5	5	9	9	9	9
242.	African-American	Multiracial	7	9	9	5	9	9	5	9	8	8	9	9	1	9	9	9
243.	African-American	Multiracial	9	9	9	5	5	9	9	9	5	9	1	9	5	9	9	1
244.	African-American	Multiracial	9	9	9	5	5	5	5	9	9	5	9	5	9	5	9	9

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
245.	White	Multiracial	5	9	9	5	9	9	5	9	9	5	9	9	9	9	5	9
246.	White	Multiracial	5	9	9	5	5	9	5	9	9	5	9	5	9	5	9	9
247.	White	Multiracial	9	5	9	•	9	9	9	9	5	9	9	9	5	9	9	9
248.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	5
249.	White	Multiracial	5	9	9	9	8	9	7	9	5	7	8	5	7	5	9	9
250.	White	Multiracial	8	9	8	9	9	9	9	9	5	9	9	6	9	6	9	9
251.	White	Multiracial	1	9	1	9	9	3	9	9	5	9	9	3	9	6	3	2
252.	White	Multiracial	1	9	5	9	9	9	9	9	1	9	9	1	9	5	9	9
253.	White	Multiracial	8	9	5	9	9	9	9	9	9	9	9	5	5	9	9	9
254.	White	Multiracial	2	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
255.	White	Multiracial	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
256.	White	Multiracial	6	9	5	9	9	9	9	9	5	9	9	9	9	9	9	9
257.	White	Multiracial	9	5	9	9	9	5	5	9	9	5	5	9	9	9	9	9
258.	White	Multiracial	7	9	5	9	9	9	9	9	9	9	9	5	5	9	9	9
259.	White	Multiracial	5	9	9	5	9	5	5	5	9	5	5	5	5	9	9	9
260.	White	Multiracial	9	9	5	9	9	9	9	9	5	9	9	5	9	9	9	9
261.	White	Multiracial	5	9	8	9	5	7	7	7	8	7	7	6	7	5	6	6
262.	White	Multiracial	9	9	8	8	8	7	9	9	9	9	1	6	9	5	8	8
263.	White	Multiracial	8	8	8	8	8	8	9	9	8	5	9	9	5	9	8	5
264.	White	Multiracial	9	9	9	9	9	9	5	9	9	5	5	9	9	9	9	6
265.	White	Multiracial	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
266.	White	Multiracial	8	8	9	9	6	7	9	9	9	7	8	8	9	8	9	6
267.	African-American	Multiracial	9	7	5	9	7	9	7	7	7	7	7	3	7	9	7	5
268.	White	Multiracial	9	9	9	9	9	9	9	9	5	9	9	5	5	9	9	9
269.	White	Multiracial	3	9	9	9	9	9	9	9	2	9	9	9	2	9	9	9
270.	African-American	Multiracial	5	5	9	5	9	9	1	9	9	5	7	9	8	9	9	9
271.	African-American	Multiracial	5	5	1	1	1	1	5	9	5	5	5	9	1	9	9	9
272.	White	Multiracial	4	7	7	9	8	7	9	7	7	9	9	6	5	9	7	5
273.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	1	9	9
274.	African-American	Multiracial	9	5	9	5	5	7	9	9	9	5	5	9	5	5	9	9
275.	African-American	Multiracial	9	9	9	9	9	9	9	9	5	9	9	9	5	9	9	9

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
276.	African-American	Multiracial	9	9	9	5	9	9	9	9	9	9	9	9	1	9	9	9
277.	White	Multiracial	5	7	5	4	7	8	5	9	9	5	9	9	9	9	9	9
278.	African-American	Multiracial	9	5	8	5	1	5	9	9	9	6	5	9	7	9	9	8
279.	White	Multiracial	5	5	9	9	9	9	9	9	5	9	9	9	5	5	9	9
280.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
281.	White	Multiracial	9	9	9	9	9	1	1	9	9	9	9	9	9	9	9	9
282.	African-American	Multiracial	9	9	9	6	5	9	5	5	9	5	1	1	5	2	9	9
283.	African-American	Multiracial	9	7	9	9	3	9	9	9	9	9	9	9	9	1	9	9
284.	African-American	Multiracial	9	9	9	1	9	9	9	9	9	9	1	9	1	1	9	9
285.	African-American	Multiracial	9	9	9	1	9	9	5	9	9	5	9	9	9	5	1	1
286.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
287.	African-American	Multiracial	9	9	9	5	9	9	9	9	9	9	9	9	9	9	9	9
288.	African-American	Multiracial	8	2	8	2	2	5	5	8	5	5	5	5	5	5	5	8
289.	White	Multiracial	9	9	1	5	9	9	9	9	9	9	1	1	9	5	9	1
290.	White	Multiracial	5	9	9	9	5	9	9	9	9	9	9	9	9	5	9	9
291.	White	Multiracial	9	9	9	9	9	5	9	9	9	5	9	9	9	9	9	9
292.	White	Multiracial	9	9	9	9	5	9	9	9	9	9	9	9	9	9	9	9
293.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
294.	White	Multiracial	5	5	5	5	5	5	9	9	9	9	9	9	9	9	9	9
295.	White	Multiracial	5	9	9	9	9	9	9	9	5	5	5	5	5	9	9	9
296.	White	Multiracial	9	9	9	5	9	5	9	9	9	5	5	9	9	5	5	5
297.	White	Multiracial	9	9	3	9	9	9	9	9	9	9	9	9	9	9	9	7
298.	White	Multiracial	5	9	9	9	9	9	9	9	5	9	9	1	9	1	9	9
299.	African-American	Multiracial	5	5	9	5	9	9	5	9	5	5	9	9	5	9	9	9
300.	White	Multiracial	5	9	5	5	9	9	5	9	5	5	9	9	5	9	9	9
301.	White	Multiracial	5	9	9	5	9	9	5	9	5	5	9	9	5	9	9	9
302.	White	Multiracial	5	5	9	5	9	9	5	9	9	5	9	9	9	9	9	9
303.	White	Multiracial	4	9	5	6	5	7	5	9	5	5	9	5	5	6	7	5
304.	White	Multiracial	5	9	9	5	5	9	5	9	9	5	9	9	5	5	9	9
305.	African-American	Multiracial	5	5	9	5	9	9	9	9	9	9	9	9	5	9	9	5
306.	African-American	Multiracial	5	5	9	9	5	5	5	9	9	5	5	5	9	5	5	9

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
307.	African-American	Multiracial	5	9	1	5	9	9	5	9	9	5	9	9	5	9	9	9
308.	African-American	Multiracial	5	9	9	5	5	9	5	9	9	5	9	9	5	1	9	9
309.	African-American	Multiracial	5	9	9	5	9	9	1	9	9	5	9	9	5	9	9	5
310.	African-American	Multiracial	5	9	9	5	9	9	5	9	5	5	9	9	5	5	9	5
311.	African-American	Multiracial	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
312.	African-American	Multiracial	9	9	9	9	9	9	5	9	•	5	9	9	9	9	9	9
313.	African-American	Multiracial	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	1
314.	African-American	Multiracial	9	5	9	5	9	9	9	9	9	5	1	9	1	9	9	5
315.	White	Multiracial	5	8	7	9	5	9	5	9	8	8	9	9	9	5	7	5
316.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	1	9	9	9	9	9
317.	White	Multiracial	5	9	9	5	9	9	5	9	5	5	9	9	5	9	5	9
318.	White	Multiracial	5	5	8	5	9	9	9	1	8	9	9	8	8	9	9	7
319.	African-American	Multiracial	9	9	9	9	1	9	9	1	9	1	9	9	1	9	9	1
320.	White	Multiracial	9	9	9	9	9	9	9	9	9	9	1	9	9	9	9	9
321.	White	Multiracial	8	9	9	8	5	9	9	9	9	9	9	9	8	5	9	8
322.	White	Multiracial	9	9	6	9	9	9	5	9	9	5	9	9	9	9	5	6
323.	African-American	Predominantly African-American	1	9	9	9	1	9	1	9	5	1	9	9	5	1	5	9
324.	African-American	Predominantly African-American	1	9	9	5	9	9	9	9	1	5	9	9	9	9	9	9
325.	African-American	Predominantly African-American	5	5	9	1	9	5	5	9	8	5	9	9	5	9	5	9
326.	African-American	Predominantly African-American	9	5	9	2	5	9	9	9	9	5	9	9	5	5	9	9
327.	African-American	Predominantly African-American	5	9	9	5	9	9	5	9	5	5	9	9	5	9	9	9
328.	African-American	Predominantly African-American	5	9	6	5	9	8	4	6	5	8	5	5	8	5	5	5
329.	African-American	Predominantly African-American	5	9	5	5	9	5	5	9	9	5	9	9	9	9	9	5
330.	African-American	Predominantly African-American	9	9	9	9	9	9	5	9	9	9	9	9	7	9	9	9
331.	African-American	Predominantly African-American	5	5	5	5	5	5	5	5	9	5	5	5	5	5	5	5
332.	African-American	Predominantly African-American	9	5	9	2	5	5	6	8	7	5	5	8	2	8	6	4
333.	African-American	Predominantly African-American	5	9	9	5	5	9	5	9	9	5	9	9	9	9	9	9
334.	African-American	Predominantly African-American	6	9	9	5	8	8	5	9	9	5	9	8	9	8	9	9
335.	African-American	Predominantly African-American	9	9	7	8	9	9	5	9	9	5	9	9	2	9	9	9
336.	African-American	Predominantly African-American	1	9	5	5	5	9	1	9	9	5	1	9	9	4	5	5
337.	African-American	Predominantly African-American	1	9	5	7	9	9	1	9	9	•	9	9	5	8	9	9

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
338.	African-American	Predominantly African-American	9	5	7	7	9	9	1	9	5	5	9	9	5	9	9	9
339.	African-American	Predominantly African-American	9	5	9	1	9	9	5	9	9	5	9	9	5	5	9	5
340.	African-American	Predominantly African-American	9	9	9	5	4	5	9	9	9	5	9	9	5	9	9	9
341.	African-American	Predominantly African-American	1	9	1	1	9	9	9	9	9	9	5	9	9	9	9	5
342.	African-American	Predominantly African-American	9	9	9	5	9	9	5	9	5	5	9	9	5	9	5	9
343.	African-American	Predominantly African-American	4	6	6	4	6	6	4	6	6	4	6	6	6	6	6	6
344.	African-American	Predominantly African-American	9	5	9	2	5	5	9	5	9	2	5	9	1	5	9	2
345.	African-American	Predominantly African-American	9	9	9	1	1	9	5	9	5	5	9	9	5	9	9	9
346.	African-American	Predominantly African-American	3	9	3	1	9	5	5	9	9	1	9	9	9	9	9	5
347.	African-American	Predominantly African-American	9	9	9	5	9	5	9	9	9	5	1	9	1	5	9	5
348.	African-American	Predominantly African-American	5	9	9	5	8	9	5	9	9	5	9	9	9	9	9	9
349.	African-American	Predominantly African-American	9	1	9	1	1	5	9	9	9	1	1	9	1	9	9	1
350.	African-American	Predominantly African-American	9	9	5	5	9	9	5	9	9	5	9	1	5	9	9	5
351.	African-American	Predominantly African-American	9	9	9	9	1	1	9	9	9	9	9	9	9	9	9	9
352.	African-American	Predominantly African-American	1	9	9	5	9	9	9	9	9	9	9	5	5	9	9	5
353.	White	Predominantly African-American	9	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9
354.	African-American	Predominantly African-American	9	5	9	5	9	9	9	9	5	5	9	9	5	9	9	9
355.	African-American	Predominantly African-American	9	9	5	1	9	9	5	9	9	5	5	9	5	9	9	5
356.	African-American	Predominantly African-American	9	5	9	5	9	9	9	9	5	9	9	9	5	9	9	9
357.	African-American	Predominantly African-American	5	9	9	1	5	5	9	9	9	9	1	5	5	9	9	9
358.	African-American	Predominantly African-American	9	5	6	5	5	5	5	5	5	4	1	9	5	5	5	5
359.	African-American	Predominantly African-American	5	8	1	2	5	6	1	9	9	4	9	9	1	9	9	1
360.	African-American	Predominantly African-American	6	5	6	5	6	6	6	6	6	6	6	6	6	6	6	9
361.	African-American	Predominantly African-American	9	9	9	5	1	9	5	9	5	5	9	9	9	9	9	9
362.	African-American	Predominantly African-American	9	9	2	9	9	9	5	9	8	5	9	9	8	9	9	2
363.	African-American	Predominantly African-American	9	5	5	1	9	9	5	9	9	5	9	9	1	5	9	1
364.	African-American	Predominantly African-American	9	1	1	1	5	9	6	9	9	9	4	8	1	9	9	9
365.	African-American	Predominantly African-American	9	9	9	3	9	6	5	9	9	5	9	9	4	9	9	7
366.	African-American	Predominantly African-American	9	9	9	6	7	9	9	9	9	5	7	9	4	9	9	5
367.	African-American	Predominantly African-American	9	9	9	9	9	9	9	9	9	5	9	9	9	9	9	5
368.	African-American	Predominantly African-American	5	9	9	5	1	9	9	9	9	9	9	5	9	5	9	5

	Ethnicity	School Type	Attitude Items															
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
369.	African-American	Predominantly African-American	4	9	9	4	9	8	5	5	5	5	5	9	5	9	9	9
370.	African-American	Predominantly African-American	1	9	9	5	9	9	1	5	1	5	9	5	9	1	9	9
371.	African-American	Predominantly African-American	9	9	9	7	8	9	9	9	7	8	9	9	9	9	9	8
372.	African-American	Predominantly African-American	1	9	9	5	9	5	9	9	9	1	5	9	1	5	9	9
373.	African-American	Predominantly African-American	8	7	7	8	7	7	7	7	7	3	3	8	7	8	7	2
374.	African-American	Predominantly African-American	9	1	9	1	1	9	5	9	9	5	9	9	1	9	9	1
375.	African-American	Predominantly African-American	9	9	9	5	9	5	9	9	8	9	9	9	1	9	9	9
376.	African-American	Predominantly African-American	5	4	6	6	7	8	9	9	9	2	7	2	8	9	8	1
377.	African-American	Predominantly African-American	5	5	9	1	5	5	9	9	2	1	9	9	1	5	9	9
378.	African-American	Predominantly African-American	1	5	5	5	5	9	1	9	5	1	5	9	5	5	5	9
379.	African-American	Predominantly African-American	9	9	9	5	9	9	1	9	9	5	9	9	5	9	9	5
380.	African-American	Predominantly African-American	8	8	9	1	2	1	1	9	9	1	1	9	1	9	9	1
381.	African-American	Predominantly African-American	1	9	9	1	9	9	1	9	9	1	9	9	5	9	9	9
382.	White	Predominantly African-American	•	•	•	9	9	9	5	9	1	1	9	9	1	9	9	9
383.	African-American	Predominantly African-American	7	1	3	2	9	9	1	5	8	5	9	9	5	9	5	5
384.	African-American	Predominantly African-American	9	9	9	7	3	5	9	9	9	9	5	9	8	9	9	8
385.	African-American	Predominantly African-American	9	9	5	5	9	9	5	9	9	9	9	9	6	9	9	9
386.	African-American	Predominantly African-American	5	9	9	5	9	9	5	9	9	5	9	9	9	9	9	9
387.	African-American	Predominantly African-American	9	5	9	6	9	9	7	8	9	8	8	9	8	9	5	8
388.	White	Predominantly African-American	5	9	9	5	7	4	5	9	9	5	9	9	5	8	9	9
389.	African-American	Predominantly African-American	5	9	7	5	5	9	9	9	5	1	9	5	7	5	9	9
390.	White	Predominantly African-American	5	5	9	5	5	5	5	5	5	5	9	5	5	5	9	6
391.	African-American	Predominantly African-American	1	9	9	9	9	9	1	9	9	9	9	9	9	9	9	1
392.	African-American	Predominantly African-American	9	9	9	6	9	9	5	9	9	5	9	9	9	9	9	9
393.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	1	9	9	9	9
394.	White	Predominantly White	5	9	9	1	9	9	9	1	1	9	9	1	9	9	5	9
395.	White	Predominantly White	9	5	8	9	8	8	9	9	9	9	9	9	9	8	9	9
396.	White	Predominantly White	1	9	1	9	5	9	5	1	1	7	9	1	9	1	1	9
397.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	1	9	1	1	9
398.	White	Predominantly White	5	5	9	7	1	9	1	9	9	1	5	9	9	5	9	9
399.	White	Predominantly White	1	9	1	9	9	9	1	5	1	9	9	1	9	1	1	5

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
400.	White	Predominantly White	8	9	9	9	5	9	9	9	9	9	9	9	9	9	9	9
401.	White	Predominantly White	1	9	5	9	5	9	5	9	7	9	9	7	9	5	9	9
402.	White	Predominantly White	9	9	1	9	1	8	9	9	9	9	9	8	5	9	9	3
403.	White	Predominantly White	5	9	9	5	9	9	5	9	9	5	9	9	9	9	9	9
404.	White	Predominantly White	1	8	1	9	5	9	8	9	1	9	9	1	9	1	1	9
405.	White	Predominantly White	5	7	9	9	9	9	9	9	9	9	9	5	9	5	9	9
406.	White	Predominantly White	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
407.	White	Predominantly White	5	5	9	5	9	9	9	9	9	9	9	9	9	9	9	9
408.	White	Predominantly White	8	9	5	9	7	7	5	8	7	5	8	7	7	7	7	7
409.	White	Predominantly White	8	9	6	9	9	9	9	9	8	9	9	9	9	9	9	9
410.	White	Predominantly White	9	•	•	9	9	9	9	9	9	9	9	7	7	5	5	3
411.	White	Predominantly White	9	9	8	9	9	9	9	8	9	9	9	9	9	9	9	9
412.	White	Predominantly White	2	8	2	8	2	2	8	8	5	8	8	2	8	2	8	8
413.	White	Predominantly White	7	9	7	9	9	9	9	9	9	9	9	9	9	9	9	9
414.	White	Predominantly White	9	9	7	9	9	9	9	9	9	9	9	9	9	9	9	9
415.	White	Predominantly White	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
416.	White	Predominantly White	6	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
417.	White	Predominantly White	7	4	9	8	9	9	9	9	9	1	6	9	9	9	9	9
418.	White	Predominantly White	9	9	9	9	9	9	9	9	9	5	5	9	9	9	9	9
419.	White	Predominantly White	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
420.	White	Predominantly White	2	9	7	9	9	8	7	9	7	1	9	9	9	9	9	9
421.	White	Predominantly White	9	9	9	9	9	9	5	9	9	5	9	9	9	9	9	9
422.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
423.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
424.	White	Predominantly White	1	9	5	9	9	9	9	9	9	9	9	9	9	9	9	5
425.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
426.	White	Predominantly White	9	9	9	9	9	9	5	9	5	5	9	5	9	5	9	9
427.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
428.	White	Predominantly White	5	5	3	9	9	9	9	9	9	9	5	9	9	9	9	1
429.	White	Predominantly White	7	9	5	9	9	9	9	9	5	9	9	1	5	9	9	9
430.	White	Predominantly White	1	8	7	9	8	9	8	9	8	9	9	3	8	7	9	6

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
431.	White	Predominantly White	3	8	2	9	7	9	6	9	5	9	9	3	5	1	9	6
432.	White	Predominantly White	1	9	5	9	9	9	9	9	1	9	9	1	9	5	9	5
433.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
434.	White	Predominantly White	1	5	5	9	5	9	5	9	5	5	9	5	9	9	9	9
435.	White	Predominantly White	5	9	3	9	9	9	8	5	3	9	9	8	7	6	6	8
436.	White	Predominantly White	5	9	9	9	1	9	9	9	9	9	9	9	9	9	9	9
437.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
438.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
439.	White	Predominantly White	8	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
440.	White	Predominantly White	5	9	9	5	5	9	7	9	9	9	9	9	8	5	9	9
441.	White	Predominantly White	9	9	9	9	5	9	9	9	9	9	1	5	1	1	1	1
442.	White	Predominantly White	6	9	7	9	5	9	9	9	9	9	9	7	9	7	9	8
443.	White	Predominantly White	1	9	9	9	9	9	1	1	1	9	9	1	9	1	1	9
444.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	1	9	9
445.	African-American	Predominantly White	9	9	9	9	9	1	9	9	5	9	9	9	5	9	9	9
446.	White	Predominantly White	5	9	9	5	9	9	5	9	9	5	9	9	9	9	9	9
447.	White	Predominantly White	9	9	9	9	1	•	9	9	9	9	9	9	9	9	9	9
448.	White	Predominantly White	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
449.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
450.	White	Predominantly White	1	5	9	9	9	9	9	5	9	5	9	9	9	9	9	9
451.	White	Predominantly White	3	5	5	9	9	9	5	7	1	9	9	6	1	9	9	9
452.	White	Predominantly White	9	9	9	9	9	1	9	9	9	9	9	5	9	9	9	9
453.	White	Predominantly White	5	1	9	5	9	1	5	1	1	5	1	9	1	9	9	9
454.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
455.	White	Predominantly White	5	9	9	5	9	9	5	9	9	5	9	9	9	9	9	9
456.	White	Predominantly White	1	9	1	9	9	5	9	9	1	9	9	1	9	1	1	9
457.	White	Predominantly White	1	5	9	•	9	9	9	9	9	9	9	9	9	9	9	9
458.	White	Predominantly White	1	9	1	9	9	9	5	9	1	9	9	1	5	1	5	9
459.	White	Predominantly White	9	9	9	9	9	5	8	9	9	7	5	5	5	9	9	9
460.	White	Predominantly White	1	9	1	9	9	9	1	9	5	9	9	9	9	9	9	5
461.	White	Predominantly White	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

	Ethnicity	School Type	Attitude Items 1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
462.	White	Predominantly White	1	9	9	9	9	5	9	9	9	9	9	5	9	5	5	9
463.	White	Predominantly White	9	5	9	9	9	9	9	9	9	9	9	9	9	9	9	9
464.	White	Predominantly White	9	9	9	1	1	9	5	9	9	1	9	9	5	9	9	9
465.	White	Predominantly White	1	9	9	9	9	9	9	9	1	9	9	1	9	9	9	9
466.	White	Predominantly White	5	9	9	9	9	9	5	9	5	9	9	9	5	5	5	5
467.	African-American	Multiracial	9	9	9	9	9	9	5	9	9	9	9	9	9	9	9	9
468.	White	Multiracial	9	7	5	9	9	8	9	2	9	9	9	9	8	9	4	5
469.	White	Multiracial	8	5	9	9	5	5	9	9	9	9	9	9	9	5	1	9

VITA

Steven Joseph Morrison was born October 28, 1964 in Baltimore, Maryland. During the elementary grades he attended the Blessed Sacrament School and Saint Mary of the Assumption School. He graduated from Calvert Hall College High School in May, 1982 as a National Merit Scholar. Completing his Bachelor of Music in music education at Northwestern University in 1986, Mr. Morrison went on to receive his Master of Music from the University of Wisconsin at Madison. While at Wisconsin he also served as arranger and Assistant to the Director of the Wisconsin Marching and Varsity Bands, conducted the Concert and University Bands and taught music theory.

Steven began public school teaching in 1988 when he became director of instrumental music for the Argyle, Wisconsin school district. From 1989 through 1991 he was a member of the music faculty for the Ionia, Michigan public school district where he directed the high school wind ensemble, concert, marching, and pep bands, co-directed the beginning and intermediate instrumental music program and developed a high school music curriculum for non-performers.

In the fall of 1991 he began his doctoral work in music education at Louisiana State University where he was awarded an Alumni Fellowship. Concurrent with his studies, he has continued teaching beginning and intermediate instrumental music classes at several parochial schools in the Baton Rouge area. He will complete his doctorate in August of 1995.

DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Steven J. Morrison

Major Field: Music

Title of Dissertation: A Comparison of Preference Responses of White and African-American Students to Musical Versus Musical/Visual Stimuli and Their Relationship to Same- And Other-Group Attitudes

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination:

May 10, 1994